

ETUDE MUSIC MAGAZINE



Price, 25 Cents
\$2.00 a Year

HER HOUR OF TRIUMPH

DECEMBER, 1922

Theodore Presser Co.
Publishers
Philadelphia, Pa.

Thirty-Fourth Annual Holiday

SPECIAL HOLIDAY CASH PRICES—THIS

Many Suggestions for the Teacher, Student and Lover

THE PRICES GIVEN ARE FOR CASH WITH ORDER
TRANSPORTATION CHARGES PREPAID

Standard History of Music

By James Francis Cooke
Regular Price \$1.50

Holiday Cash Price \$1.00 Postpaid

Fascinating Study Material for Music Students.
Enjoyable Reading for Music Lovers

Music lovers are here furnished interesting reading, and the music student is supplied with forty story lessons in music lore. The illustrations alone are of a most interesting character. Bound in red cloth and stamped with gold, this two hundred and fifty page book, containing one hundred and fifty illustrations, makes a very desirable gift.

The Petite Library

Regular Price \$1.25 each, Complete \$2.50
Holiday Price \$1.00 each, Complete \$1.75
Extremely readable little volumes of biographies. There are nine volumes, one each on Handel, Haydn, Mozart, Beethoven, Mendelssohn, Chopin, Liszt, Wagner and Mozart. The (215-255) makes the books unusually handy. Complete sets are boxed.

Masters and Their Music

By W. S. B. Mathews Regular Price \$2.00
Holiday Cash Price \$1.35, postpaid

A work designed as an introduction to music as literature.

Richard Wagner—His Life and Works

By A. Jullien Regular Price \$2.25
Holiday Cash Price \$1.50, postpaid

Copiously illustrated and beautifully bound.

Pictures from Lives of Great Composers

By Thomas Tappan Regular Price \$1.50
Holiday Cash Price \$1.00, postpaid

An ideal book of musical biographies for a child.

Master Lessons in Pianoforte Playing

By E. M. Bowman Regular Price \$1.25
Holiday Cash Price 85 cents, postpaid

A series of lessons in the form of "Letters from a Master to his Pupil" giving the essentials in pianoforte playing.

Musical Sketches

By Elise Polko Regular Price \$1.50
Holiday Cash Price \$1.00, postpaid

This volume offers enjoyable reading to all interested in music.

Business Manual for Teachers

By Geo. C. Bender Regular Price \$1.25
Holiday Cash Price 85 cents, postpaid

Tells the teacher how to make the most of his talents through good business practice.

GROVE'S DICTIONARY of MUSIC and MUSICIANS with the AMERICAN SUPPLEMENT

SIX LARGE VOLUMES, BOUND IN CLOTH, STAMPED IN GOLD

A Splendid Gift for a Musician. Price, \$20.00 (not prepaid)

This greatest of all musical works contains every branch of musical education, musical science, theory, history, biography, musical terms, aesthetics and musical industries. Over a hundred of the most useful and most interesting facts are contained in this work. The nine volumes contain 4,000 pages, and the treatment of every subject is most complete. THE NEW AMERICAN SUPPLEMENT (which contains the most up-to-date results of the American musical institutions, personages and achievements). There are over 1,000 items in the index, and in itself this volume is a needed work for every musician.

Buy Yourself a Set on Easy Terms
\$4.00 will bring this set to you and the balance may be paid in monthly installments of \$2.00.

Pronouncing Dictionary of Musical Terms

By H. A. CLARKE Regular Price \$1.25
Holiday Cash Price 85 cents

No musician's library is complete without this first-class, up-to-date work. A clear and exact definition of all musical terms, the pronunciation of all foreign musical words, the names, with pronunciation, of all the most prominent musicians of the last two centuries, with dates of birth and death and their nationality are among the many important features in this instantly bound red cloth.

Pocket Dictionary of Musical Terms

By H. A. CLARKE Regular Price \$1.00
Holiday Cash Price 20 cents

A convenient pocket-size reference book. Gives all the musical terms necessary for the average musician to understand. An ideal gift for teachers in present to pupils.

Chats with Music Students

By Thomas Tappan Regular Price \$1.75
Holiday Cash Price \$1.20, postpaid

Those who make music a life work will find in this work many hints and benefits that pertain to their own daily lives as musicians.

Complete History of Music

By W. J. Balzatz Regular Price \$2.00
Holiday Cash Price \$1.35, postpaid

Contributions from leading American writers help in making this one of the best textbooks on the subject from the earliest time to the present. A large volume, well bound in cloth.

Well-known Piano Solos and How to Play Them

By Chas. H. Wilkinson Regular Price \$2.00
Holiday Cash Price \$1.35, postpaid

These discussions are short and to the point, being extremely logical throughout. Pianists can hardly afford to be without this valuable book. A wide range of composers is covered.

Education of the Music Teacher

By Thomas Tappan Regular Price \$1.75
Holiday Cash Price \$1.20, postpaid

A volume of 224 pages, that tells what a teacher must know to achieve success.

Imaginary Biographical Letters from Great Masters

By Althea Crawford Cox and Alice Chapin Regular Price \$1.50
Holiday Cash Price \$1.00, postpaid

A fascinating little book of imaginary letters addressed to our little musical friends.

None of These Publications Will be Sent "On Sale" at These Special Holiday Prices

PIANO ALBUMS—Very Easy

UNDER THE CHRISTMAS TREE
Regular Price 75 cents Holiday Cash Price 40 cents

A little piano suite by Mildred Weston. A delightful gift to little pianists, after the book and titles are quite "Christmasy."

NEW RHYMES AND TUNES

By H. L. Cramm Regular Price 75 cents
Holiday Cash Price 40 cents

Simple, tuneful little pieces with single verses.

FIRST VERSES

Regular Price 75 cents Holiday Cash Price 40 cents

Little musical gems that please little pianists.

CHILDREN'S RHYMES FROM A TO Z

By M. Greenwald Regular Price \$1.00
Holiday Cash Price 50 cents

These twenty-five pieces are progressive, beginning very easy.

PIANO ALBUMS—Easy

Regular Price \$1.00 Holiday Cash Price \$1.00

Attractive little pieces developed along classic lines.

STANDARD FIRST PIECES

Regular Price 75 cents Holiday Cash Price 40 cents

Seventy-two easy pieces, full of melody.

STANDARD ELEMENTARY ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents

Collection of 82 easy pieces.

YOUNG PLAYERS' ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents

No earlier grade student should be without the 74 melodious numbers in this album.

SOUVENIRS OF THE MASTERS

Regular Price \$1.00 Holiday Cash Price 50 cents

Twenty-seven famous melodies in easy arrangements. Excellent for the child pianist.

PIANO ALBUMS—Medium

Regular Price 50 cents Holiday Cash Price 25 cents

Thirty-four fun enjoyable second and third grade numbers. A few piano duets have been included.

PIANO PLAYERS' REPERTOIRE

Regular Price 75 cents Holiday Cash Price 40 cents

Ideal for the many needs of average pianists.

STANDARD PARLOR ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents

Forty-one entertaining pieces in this album.

STANDARD AMERICAN ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents

Meticulous upper medium grade numbers.

STANDARD ORGANO ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents

Melodies from the great organs arranged in the best manner; of intermediate difficulty.

Stories of Standard Teaching Pieces

By EDW. BAXTER PERRY Regular Price \$2.00
Holiday Cash Price \$1.35, postpaid

Gives the Romance, Anecdote and Educational information that goes with the pupil's lesson. The surest way to awaken the interest of the student is to place in his possession a copy of this work, which describes the "inner meaning" of the pieces he plays.

THEODORE PRESSER CO. MAIL ORDER

1710 - 1712 - 1714 CHESTNUT STREET PHILADELPHIA, PA.

MUSIC PUBLISHERS AND DEALERS

Supplies

House

Offer of Gifts for Music Lovers

OFFER POSITIVELY EXPIRES JAN. 1, 1923

of Music. Shop Early by Mail—Save Time and Money

Send All Orders for These "Holiday Offers" to
Theo. Presser Co., Philadelphia, Pa.

ALBUMS FOR SINGERS

STANDARD SONG TREASURY
Regular Price 75 cents Holiday Cash Price 40 cents

Forty-eight selected songs, for medium voices, suitable for church, home and concert.

ARTISTIC VOCAL ALBUM

Regular Price \$1.25 Holiday Cash Price 65 cents

A high and low voice volume of this title may be had. Be sure to order. It is desired when ordering. The numbers are of a type and excellence that will please.

THE STANDARD VOCALIST

Regular Price 75 cents Holiday Cash Price 40 cents

Fifty sacred and secular songs of average compass for every possible purpose.

CELEBRATED RECITAL SONGS

Regular Price \$2.50 Holiday Cash Price \$1.00

The most notable collection of songs, ancient and modern, made in recital. Forty-four songs personally edited by David Bispham.

SINGERS' REPERTOIRE

Regular Price 75 cents Holiday Cash Price 40 cents

An anthem worthy of being in the library of any singer. 36 songs in medium voice.

SONGS OF THE NORTH AMERICAN INDIAN

Regular Price \$1.50 Holiday Cash Price 75 cents

These songs are, without doubt, the best that have been harmonized from original Indian themes. The individuality and beauty of these songs make this an ideal.

EIGHT SONGS FROM GREEN TIMBER

Regular Price \$1.50 Holiday Cash Price \$1.00

Beautiful songs carrying the heartbeat of the great "outdoors."

SECUAR DUETS

Regular Price \$1.25 Holiday Cash Price 65 cents

Seventeen fine vocal duets for practically all combinations of two voices.

PIANO DUET ALBUMS

Regular Price \$1.00 Holiday Cash Price 50 cents

Original FOUR-HAND PIECES
Regular Price \$1.25 Holiday Cash Price 65 cents

The best of the four-hand piano numbers by good composers.

MUSIC LOVERS' DUET BOOK

Regular Price 75 cents Holiday Cash Price 40 cents

Medium grade duets, excellent for diversion.

TWO PIANISTS

Regular Price \$1.15 Holiday Cash Price 65 cents

Original and popular duets for the piano, grade four.

DIFFICULT FOUR-HAND ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents

Melodies from operas for piano duet.

STANDARD DUET PLAYERS' ALBUM

Regular Price 75 cents Holiday Cash Price 40 cents

Medium grade four-hand pieces.

CONCERT DUETS

Regular Price \$1.25 Holiday Cash Price 65 cents

Excellent piano duets of a good character.

Descriptive Analyses of Piano Works

By EDW. BAXTER PERRY Regular Price \$2.00
Holiday Cash Price \$1.35, postpaid

A work that is a poetic, dramatic and historical analysis or description of some of the greatest and best-known piano compositions. These descriptive analyses are obtained by the concert pianist and musician in hearing and rendering such works.

MUSIC ROLLS and SATCHELS, MUSICAL CALENDARS, MUSICAL PICTURES, MUSICAL GAMES and Other Gift

Suggestions for Music Lovers will be Found on Next Page

THE PRICES GIVEN ARE FOR CASH WITH ORDER
TRANSPORTATION CHARGES PREPAID

Child's Own Book of Great Musicians

By Thomas Tappan Regular Price 25 cents each
Holiday Cash Price 12 cents each, postpaid

A Unique Series of Biographies for the Child

Back List
Beethoven Mendelssohn
Chopin Mozart
Grieg Schumann
Handel Wagner

These clever biographies are designed to interest and at the same time amuse the children through a combination of play and study. There is a short picture to be cut out and pasted in the book and an artistic outline of each great musician is supplied with directions for binding.

THE STANDARD VIOLINIST

Regular Price 75 cents Holiday Cash Price 40 cents

Thirty-two selections for all possible occasions met by the average player.

SELECTED CLASSICS

Regular Price 50 cents Holiday Cash Price 45 cents

For violin and piano

FAVORITE OLD TIME TUNES

Regular Price \$1.00 Holiday Cash Price 50 cents

A volume that makes an ideal gift for the violinist. Contains those numbers that awaken the mind and old joys and memories that enthrall many an occasion and furnish recreation in the play.

ALBUM OF TRANSCRIPTIONS FOR VIOLIN AND PIANO

By Arthur Hartmann Regular Price \$1.00
Holiday Cash Price 50 cents

Songs and piano numbers by the best writers transcribed for violin.

PIPE ORGAN ALBUMS

THE AMERICAN ORGANIST
Regular Price \$2.00 Holiday Cash Price \$1.20

A cloth-bound collection, of unusual worth.

THE ORGAN PLAYER

Regular Price \$2.00 Holiday Cash Price \$1.20

One of the best pipe-organ collections obtainable, cloth bound.

ORGAN REPERTOIRE

Regular Price \$1.00 Holiday Cash Price \$1.20

A companion organ repertoire volume to Organ Player. Cloth binding.

ORGANISTS' OFFERING

Regular Price \$1.50 Holiday Cash Price 90 cents

Fresh, new material for use in church, recital or musical society playing. This is a very recent volume.

THE STANDARD ORGANIST

Regular Price \$1.50 Holiday Cash Price \$1.20

In this album there are forty-three moderate length compositions suitable for all purposes.

ALBUM OF TRANSCRIPTIONS FOR THE ORGAN

By H. J. Stewart Regular Price \$2.00
Holiday Cash Price \$1.20

Twenty-two masterly transcriptions for the organ and a new original sonata in four movements. Cloth bound style.

WEDDING AND FUNERAL MUSIC

Regular Price \$2.50 Holiday Cash Price \$1.20

Forty-one pipe organ numbers for wedding, funeral and other uses. Cloth bound style.

Gallery of Musical Celebrities

Regular Price: Paper Bound, 75 cents
Holiday Cash Price 50 cents, postpaid

An artistic collection of portraits of seventy-two musicians, with short biographies.

Gallery of Eminent Musicians

Regular Price: Paper Bound, 75 cents
Holiday Cash Price 50 cents, postpaid

Similar to the above-described volume. These works are unique in condensation of material and beauty of illustration.

Gallery of Distinguished Musicians

Regular Price: Paper Bound, 75 cents
Holiday Cash Price 50 cents, postpaid

This work is another volume similar to the two described above. It contains more than a complete source of reference and offers more than two hundred biographies and as many illustrations.

Musical Life and How to Succeed in it

By Thomas Tappan Regular Price \$1.75
Holiday Cash Price \$1.20, postpaid

For foundation study in musical history this book is the best obtainable. A very appropriate gift for an ambitious young student.

Great Pianists on the Art of Piano Playing

By James Francis Cooke Regular Price \$2.25
Holiday Cash Price \$1.50, postpaid

Study Conferences with Famous Virtuosi

A most admirable gift for the music lover, the student or the teacher interested in the Piano. Features: Senart, Hupfeld, Jonas, Grainger, Gies, Hambourg and other virtuosi. Contains the complete text of this work the most complete compendium of authoritative advice on the subject. Handsomely bound and illustrated.

Great Singers on the Art of Singing

By JAMES FRANCIS COOKE Regular Price \$2.25
Holiday Cash Price \$1.50, postpaid

A notable work in which the advice of most of the great singers of the last twenty-five years is given in a practical manner. The book is handsomely illustrated with full size portraits of the great singers who have made this work possible. We can think of no better gift for anyone interested in vocal art.

Anecdotes of Great Musicians

By W. F. Carter Regular Price \$2.00
Holiday Cash Price \$1.25, postpaid

One of the most interesting musical books published. Contains the anecdotes of several of the great composers, players and singers.

Reminiscences of a Musician's Vacation Abroad

By L. C. Elson Regular Price 75 cents
Holiday Cash Price 60 cents, postpaid

Europe through the eyes of a great musician who was always genial and witty, with a keen relish for the humorous aspect of things.

Life Stories of Great Composers

A Greeting at Forty Years 1883-1923

WE ARE forty. You will probably hear a great deal about this during the next year. We cannot restrain our pride in forty years of hard work, representing the accumulated effort of hundreds of our staff of editors, composers, writers, business workers, artists, clerks, printers, binders, in and outside of THE ETUDE offices. All honor to the splendid builders of the past! With every issue, THE ETUDE is re-born; but it is re-born of the same stock, the same basic ideal of constructive musical educational helpfulness. It is the spirit of youth clashing hands with experience which keeps us fresh and alert in the field. We have no room for age-old junk, no room for dullness, no room for partisan quarrels, backbiting, pessimism, the harbingers of journalistic senility. THE ETUDE above all things must be young and vigorous.

Do you wonder that at the end of four decades of progress and prosperous coöperation, all those at the home of THE ETUDE welcome this opportunity to express their intense gratitude for the years of unexampled support and inspiration given by friends all over the world? It is a kind of friendship unlike anything else we know. We value every one. In the words of the Oriental sage—

"He who has a thousand friends, has not a friend to spare."

Salvation and Bass Drums

A "PAINTED LADY" and a "lounge lizard" stood upon a curb smirking and giggling at a Salvation Army lassie pounding upon a big bass drum. An ex-service man stepped up and said: "What's the big idea?"

The "painted lady" pointed to the lassie. The "lounge lizard" guffawed aloud. The ex-service man said: "If either of you had been 'over there' you'd think different about her. If you want something to laugh at, take this."

His fist flew out into the center of the grinning countenance of the "lounge lizard" and sent the scuffer sprawling in the street. The ex-service man went off with his head in the air feeling that his duty was done. The "painted lady" escaped down the street to avoid trouble, but the Salvation Army lassie knelt down in the gutter and with her own handkerchief stopped the flow of blood.

We tell the story just as it came to us. We don't know just how accurate it is, but it speaks the spirit of the Salvation Army, which has been a "Sacrifice Army" for nearly every one who ever enlisted. The war crowned the army with glory and put it upon an entirely new foundation in public opinion.

At the same time, we have never been able to understand why it was desirable for the Army to continue with such an awful rumput in the way of music when a little intelligent direction, time and zeal applied to the same work would enable the Army to produce enough skill to lead to music of a better sort with a far wider, far more powerful and far higher appeal to the mob of unredeemed which the Army seeks to reach. Can not the Army take a suggestion from the herds that flock to public parks where good music is performed. These people do not, for the most part, come from the "upper" classes which the Salvation Army does not make so much effort to reach (but which probably need the S. A. spirit even more than the mob in the street).

Somehow the idea has been held that a rumput of some kind was needed to attract attention and that because of the lack of musical skill it was best to stop with a few instruments, reducing the music to little more than the rhythmic thump of the savages.

On the other hand, the Salvation Army does possess some fine bands recruited from the workers themselves. These bands seem to bring a far greater response, draw larger crowds and command far more respect from all grades of society. We recently heard one from Troy, New York. The players worked in the mills in the day-time but at night put on the blue and red uniform and went about the Lord's business in the streets. There were some eighteen performers, young and old, girls and boys, men and women, white and black. The instruments were excel-

lent and well selected. The performers were well trained and worthy of far better music than that assigned to them. A sweet-voiced singer, who also played the euphonium, sang a few verses that brought tears to the eyes of some of the men. The drum head was covered with coins and bills from the crowd who wanted to foster the work of the Army.

Compare such a street service with the disagreeable jangle of sounds which one often hears at the Salvation Army services. Surely the music of such a worthy purpose deserves the best and loses nothing in sincerity and self-abnegation by being beautiful.

Am I Slipping Backward?

AN ANXIOUS reader wrote us last month in the following manner:

"Somehow I don't seem to be progressing as I think I am entitled to advance. I keep hard at work from early morning until late at night, and the more I work the less I seem to get ahead. What bothers me most is that the original ideas, that used to come to me all the time in connection with my teaching, rarely seem to come now. What is your advice? I am slipping backward and don't know what to do."

We do not know all the circumstances; but it would seem that this friend had been working too hard or had not taken time from his work to restore his fount of inspiration and idea-making factors. Many teachers make this mistake. The mind works in a very peculiar manner. It seems to require regular hibernation other than sleep. It needs periods of folly, sprees of fun. On the other hand, the mind requires to be sharpened upon new grind-stones. Drop a pupil or so and take on some new study. Go to it with all the enthusiasm of young manhood. Don't make the mistake of trying to do this by studying music; if you are up to your neck in music every day. Subscribe for new magazines that interest you. Lose yourself in good fiction. Go to the theater and drop your reserve long enough to laugh naturally and heartily. If other folks laugh and you do not, don't criticize the others for their inanity; find out why things have ceased to amuse you. Above all things, don't loaf with the hope of improving yourself. Loafing is one of the best ways to unfit the mind for progressive work. In short, cut out a little of your regular work and fill it with some new job that will stimulate you like a June breeze.

What a Cork Did

Once, after the editor had been teaching for several years, he placed himself under the hands of a celebrated teacher in Europe. On coming to the piano at the second lesson he found that his trusty servant, the damper pedal, could not be depressed.

On examination he found, much to the amusement of the teacher, a large cork under the pedal.

"I put it there, purposely," said the teacher, who had long been a pupil of the great Liszt. "You make a crutch of the pedal and a very poor crutch at that. Instead of developing a careful legato, crescendo, diminuendo, etc., with your hands, you depend upon your feet with your pedal crutches to help you along. For the next month I want you to take these corks home, put them under your pedals and learn for the first time how to make expression solely with the use of your hands and fingers."

That was a bitter month. Playing the piano without the pedal is like a banquet without salt. Gradually, however, the wisdom of doing without a crutch, until certain indispensable phases of keyboard technique had been mastered, became apparent.

Of course we are going to make a festival of it—our fortieth year. Very few papers ever last that long. The next few issues will show you how you will share in that festival in the best articles and the best music obtainable for our purposes in the world. Just watch THE ETUDE for 1923.

Technique and Hand Training

Written Expressly for THE ETUDE by the Well-known Polish
Composer-Pianist, Teacher

PROF. XAVER SCHARWENKA

(EDITORIAL NOTE.—THE ETUDE is pleased to present this unusual article from a well-known musician, convinced that it contains much that will prove immediately and directly helpful to thousands of readers. Prof. Xaver Scharwenka and his brother Philipp have been for years among the most

distinguished teachers of Europe. The enormous success of the *Polish Dance*, of Xaver Scharwenka, brought him to great fame early in his career; but serious musicians are acquainted with the other works of Xaver Scharwenka, notably his four pianoforte concertos. Most of Scharwenka's

pianistic education was received at the famous Kullak conservatorium. The portraits shown in this article are those of the greatest expert in pianistic training, Wolf-Schénke. Prof. Xaver Scharwenka will come to America next year for a course of lessons in Chicago.)

compass the technique of an artist, or organ must receive special training.

"The way to perfection is long, so long that our all-too-short lives can scarcely encompass it. Therefore, the chief question of the music teacher and the student is that of finding out the shortest way so that time and labor may not be lost. Technical study points out the shortest way."

In investigating this subject, the following questions present themselves:

(a) Where are the obstacles and weak points in the hand and of what do they consist?

(b) How and with what means may they be successfully combated?

In reply to the first question we may say that the obstacles and interferences may be found in the outer skin of the hand as well as in the muscles, the ligaments and tendons. They are experienced partly in a kind of inelasticity of the middle layer of skin (the so-called thick skin or leather skin) which is to be found noticed in the hollow of the hand and in the web between the fingers. This obstacle is to be felt principally in the performance of widely spread or broken chords. The ligaments and the tendons prevent very materially the freedom of the fingers unless definite exercises are taken to prevent this. The weak points in the hand which become tired through practice and which sometimes produce the various forms of muscular strain, namely as piano cramp, violin cramp or cello cramp, are to be found principally in the delicate and more or less feeble stretching muscles which are located in the middle hand, as well as the somewhat stronger extensor muscles which are to be found in the upper side of the forearm.

In considering the second point it must be obvious, in the light of the foregoing, that the obstacles and interferences mentioned make perfect understanding of the hand and its use in some cases impossible. It is therefore important to seek every scientific means whereby these impending conditions can be removed.

Let us now attempt a practical search for the best means of securing the remedies for interferences of this kind. The restrictions to be found in the outer skin and in the groups of muscles may be greatly relieved in the following manner:

A second person or trainer should take the hand to be trained in his hand, grasping the entire thumb and the entire little finger, so that the hand may be gently but firmly stretched until a very slight sensation of pain is felt in the hollow of the hand. In doing this neither the ligaments nor the sinews should be strained. This expansion should last about three seconds, and should be repeated three times with each hand.

To facilitate elasticity in the metacarpal joints of the hand (that is, the joints connecting the fingers with the hand) as well as the joints at the wrist, the trainer should grasp the tip of each finger in his hand and describe circle-like curves with the finger held straight and moving at the metacarpal joint only. This exercise should be repeated with each finger seven to ten times. First move the finger in a circle, going from left to right, and then in a circle going from right to left.

The same principle of describing such circles is introduced with the whole hand moving upon the joints at the wrist as a kind of pivot. In this case, however, move the hand ten times toward the left and then in circle ten times toward the right.

During these exercises the student should maintain the muscles of the hand in the most relaxed condition possible. Indeed, he must so concentrate upon his condi-



ILLUSTRATION I

Physiologists discovered long ago that every organ in the human body is susceptible to development, under the influence of those conditions which are required in playing the piano are peculiarly susceptible to development. It is not merely a matter of interest but a matter of necessity for the performing artists and the teacher to know something about the human body itself. In this connection I have in mind the ideas of the well-known physiologist, Wolf-Schénke, discussed in his works on the training of the hand. He says in part:

"Although the origin of the human hand (as well as that of mankind itself) is obscured in the dim and distant past, experience has taught us that the various organs and members of the human body can with the proper amount of use in a given direction be completely transformed. It is with reasons of this kind that investigation and training any normal organ may be perfected."

"The hand is apparently adapted by nature to be able to play the different musical instruments. As a matter of fact the instruments were invented and constructed so as to fit the human hand. Therefore, it became a belief that the hand is so adapted that special study is not required. However, if any organ is to be elevated to en-

(1) The activating moment in the brain when the thought center sends its commands through the impelling force of the will. These impulses of the brain are repeated again and again.

(2) The conducting or directing apparatus, that is, the nervous telegraphic system whereby the ideas and thought impulses of the brain are conveyed definitely to the keyboard. This resembles the works of the player-piano in some respect although this comparison of a mechanical apparatus with the human body hardly conveys the right idea.

(3) The performing or executing apparatus. This refers to the muscles actually put into motion and all that pertains to them—bones, the ligaments, the pericarp, the muscles, all moving in almost magical manner.

"Technique is situated in the brain" is a remark we often

tion of passivity that at no time is there any suggestion of resisting the movements of his trainer in the slightest degree. In many instances the trainer will find it necessary to hold the hand being trained with his left hand while he describes the circle-like movements with his right hand.

The movements have the effect of rendering the finger joints elastic; that is, "smooth." The effort which resembles friction is lost hereby in some measure. It will be readily understood that the movements of both the

from three to five seconds, and then bring it to its former position for a similar time. This exercise should be repeated from five to seven times, and may be practiced at four different periods daily. This exercise has two advantages. First, it brings about an expansion of the skin of the palm of the hand and a stretching of the fibres of the inner middle hand at the same time making both skin and ligaments more elastic. In other words, the span distances between the little finger and the thumb become manifestly of the keyhole type. Second, this exercise will in time give strength to those muscles which every pianist must employ in octaves, ninths, tenths, and in broken chords. While this exercise is particularly valuable for small hands, it is also of very great value to large hands which have relatively small grasp or expansion and weak muscles.

See Illustration I.

Developing the Extensor Muscles

To develop the extensor muscles of the hand and fingers, by which I mean the muscles which raise the fingers from the surface of the piano keys and from the strings of the violin, the following exercises will be found very helpful: Take the same position as that described in the previous exercise. Instead of holding the fingers straight up, hold the hand in the form of a fan. Notice that the fingers in this position are not in the position in which one shakes hands, but that the finger tips point in toward the palm of the hand. The knuckles of the fingers thus form three sides of a right angle, as it were. Now, with the fingers in this position, spread them apart as in the former exercise, but with the knuckles still bent instead of being out straight, as in exercise No. 1. That is, the fingers remain in the crooked position. After this, as a third movement in the exercise, the fingers spring with a snap back to the loose fist position. This exercise should be done from five to eight times; with increasing strength of the hand the exercise may be repeated from seven to nine times. Since independence of individual fingers is of great importance, it is most desirable for the student to endeavor to repeat the foregoing exercise with each finger alone while the remaining fingers are motionless. (Note the accompanying illustration No. 1.) This very important exercise cannot be done readily at first, but must be practiced for some time before it can be done to perfection. The practice of these exercises may be slightly laborious in the beginning, but the student will be well rewarded if he attains thereby the complete independence of his fingers.

Making the Hand Elastic

Let us reiterate that these finger exercises have their main value in making the hand elastic and responsive, as well as disciplining the spreading muscles of the body of the hand, and also the extensor muscles which serve to lift the fingers from the keys.

The following exercises for the arm as a whole are of especial importance in developing the upper arm, which is of such significance to the pianist as well as to the violinist and the cellist.

Assume an upright standing position, with the feet about a half step apart. Stretch the arms out at the sides on a level with the shoulders, as indicated in illustration 2. The arms thus form a straight line with the shoulders. The hands are held in a loose fist position. With the upper arm remaining in horizontal position unmoved, let the hands move with considerable energy toward the shoulders, as indicated in illustration 2. Do not make these motions in jerky fashion, but in moderate tempo. When in this position draw the lower arm nearer to the upper arm, so that a slight strain is felt in the upper arm. Return to the original position with the arm extended. This is done more like a stretching than as a quick, jerky exercise, as similar exercises are so often done in the gymnasium. Repeat this exercise ten or twelve times. Its object is to develop strength in the muscles of the upper arm—the biceps.

See Illustration II.

The following exercise develops the triceps, the muscles which antagonize or oppose the biceps. The position at the first is the same as in illustration 2, but with the hands over the shoulders instead of stretched outward. Now stretch the arms gradually outward to the sides on a level with the shoulders, with the upper arm remaining motionless. In these exercises we have one set of muscles resisting another; and it is in this that the strength of

the arm is developed. Quick, impulsive movements mean little. It is the slow, steady, against-muscle movement which must be sought. When the arms have reached the horizontal position stretch them a little farther until a slight strain is felt upon the triceps muscles. The forearm then returns gently to the first position with the hands over the shoulders. This exercise should also be repeated ten or twelve times.

In closing, give another exercise which contributes greatly to the strength of the arm and assists in tone formation, as well as in developing the bow-arm of the violinist and the cellist. Again we assume the upright, gymnasium-like position described in the previous exercise, with the feet a half step apart. The hands drop, at the side, the hand held loosely, with the fingers touching each other gently. Move the arms, with the hands facing each other forward until they are directly in front of the shoulders, thus describing a quarter of a circle. Next move the arms until they are literally vertical (palms of the hands facing inward), thus forming the second quarter of a circle. From this position the arms are to move backward and downward to the starting position, as nearly as possible describing a circle. (Of course, it is literally impossible to describe a perfect circle, it is literally impossible to be double-jointed. The circle in this manner unless by making a circle without stopping.)

Intensive breathing is an important factor in the execution of such an exercise. Meanwhile the arms keep describing circles without stopping until the required number of circles has been made. The breath must be taken in or inhaled while the hands are ascending to the vertical position, and the expiration takes place while the hands are moving back to the original position. During this exercise the arms must not be bent in the least at the elbow, held straight. The tempo of the exercise is gauged by the upward movement of the arms. If you inhale slowly the arms move slowly; if you inhale rapidly the arms move rapidly. It is important that the upward movement and the downward movement should both be identical in time. That is, do not move your arms upward slowly as you inhale, and then move them down rapidly as you exhale.

This exercise must be done eight or twelve times, always remembering to keep the elbows straight. Do not repeat the exercise, as a whole, more than two or three times a day. The best time for these exercises is in the morning shortly after arising. At night one should exercise only when one feels in the mood. Never force yourself to exercise at night when you are tired; work under such conditions is valueless. Rest will do you far more good. The foregoing movements are shown in the following illustration:



ILLUSTRATION III

This exercise is valuable to the performer, not merely because it develops the shoulders, chest and back muscles, but also because of the valuable training in breathing, the consequent purification of the blood-stream, and the excellent carriage it gives to the torso.



Christmas Music, Past and Present

By EDWIN HALL PIERCE

"What sweeter music can we bring
Than a carol for to sing
The birth of this our heavenly King!"
—Herrick.

"It must be that they celebrate Saint Sunday-nearest-Christmas!"

Such was the good-naturedly ironical remark of an Episcopal choir leader on hearing of an elaborate program of Christmas music which was given in a church of another denomination on a date which was to him the "Fourth Sunday in Advent," and as such connoted quite a different mood of religious sentiment.

The exact date at which we may choose to celebrate Christmas is, however, of much less importance than the spirit in which it is observed, and this is all the more true because, historically considered, there is doubt even as to the season of the year, let alone the month or the day, of Our Lord's Nativity. That other great event which we commemorate in the festival of Easter, is determined in time beyond the shadow of a doubt, because it is recorded as occurring at the season of the Passover, a festival of the Jews, the date of which was fixed according to certain astronomical formula, depending on the spring equinox and the new moon. Christmas, on the other hand, was not celebrated in any systematic way much before the year 354 A. D., in Rome, nor before 379 A. D., in Constantinople; and the date December 25, though chosen not without sound reason, was more or less arbitrary.

It may seem to the reader that we are not approaching the subject of Christmas music very directly, but the preface is absolutely necessary in order to understand and appreciate several facts which bear on it in an important manner.

"The Birthday of the Unconquered Sun"

The day which was chosen was the one which had formerly been celebrated by devotees of Mithras—a deity whose cult had succeeded the belief in the ancient gods of Rome and Greece—as *Vaṇtis Invicti Solis* "the birthday of the unconquered sun." Belief in Mithras was practically extinct by that time, yet some pleasant and not altogether blame-worthy customs of the day in question still survived; and the Church very wisely and kindly, instead of trying to root them out, simply turned them to a nobler purpose—the most noble purpose possible, in fact.

By a curious coincidence, which may not have been altogether due to chance, the same date found an equal fitness among the northern nations of Europe, who, before their conversion from heathendom, held the winter solstice to be a particularly holy and important time, at which Odin and other of their greatest gods came to earth and bided themselves active in the welfare of humanity. This season lasted for twelve days, during which the ancient Germans held their "Yule feast." With the coming of Christianity the same thing happened to these old customs as had happened to those which were a hang-over from the religion of Mithras—they were not abolished but turned to a new and nobler purpose.

Incidentally, before leaving the subject of the date of Christmas, we would mention two facts—first, before the date was set as December 25, the early churches had celebrated the festival sometimes in other months of the year—January, or even April or May; second, December 25, being the height of the rainy season in Judea, was a very unlikely time for the shepherds to be in the fields "watching their flocks by night."

The first Christmas music of which we have any account is that of a most remarkable sort, described by St. Luke (II: 8-14):

"And there were in the same country shepherds abiding in the field, keeping watch over their flocks by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them; and they were sore afraid. And the angel said unto them, 'Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you: Ye shall find

the babe wrapped in swaddling clothes, lying in a manger.'

"And suddenly there was with the angel a multitude of the heavenly host praising God, and saying, 'Glory to God in the highest and on earth peace, good will toward men.'"

Origin of the Christmas Carol

Many centuries now intervene before we have authentic accounts of any further Christmas music, either angelic or human. Of course, there would be no special "Christmas music" until Christmas was at last recognized as a Christian festival of great importance; namely, not until some time in the fourth century. The sacred music of that date and long after consisted of the "plain song," much like what is now known as Gregorian Chant, or like the intoning of the priest in the Catholic churches. If there was, at that date, anything resembling what we call Christmas "Carols," any lighter and semi-secular style of sacred music suitable to the joyousness of the season, no record of it has come down to us. That was left for the age which was to be blessed by the life of that great-hearted and lovable man, St. Francis of Assisi, who flourished in the twelfth century.

Realizing with dismay that the Christ idea was becoming too much of a mere theological abstraction, he cast about for some means of pressing in a vivid way the human side of Our Lord's nature. His first practical attempt was at a little Italian village called Greccio, near Assisi. Arriving there in the year 1223, in the course of a journey from Rome to Assisi, and having obtained permission, he caused a manger, an ox, an ass, and all the trappings of a stable to be prepared in the church.

Quoting from Mrs. Oliphant's *Francis of Assisi*, "Francis and his brethren arranged these things into a visible representation of the occurrences of the night at Bethlehem. It was a reproduction, so far as they knew how, in startling realistic detail of the surroundings of the first Christmas."

The population of the neighborhood rose as one man to the call of St. Francis. They gathered round the village church with tapers and torches, making luminous the December night. The brethren within the church, and the crowds of the faithful who came and went with their lights, in and out of the darkness, poured out their hearts in praises to God; and the friars sang *new canticles*, which were listened to with all the eagerness of a people accustomed to wandering jongleurs and minstrels, and to whom such songs were all the food to be had for the intellect and imagination. . . . We are told that Francis stood by this, his simple theatrical representation (for such, indeed, it was, no shame to him) all the night long, singing for joy, and filled with unspeakable sweetness."

Christmas Mystery-plays

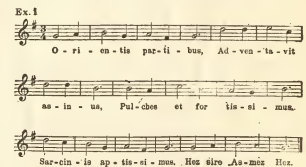
This simple performance was the origin not only of the Christmas Carol, but also of the Christmas Mystery-play, dramatic representations of the events surrounding the birth and childhood of Jesus, interspersed with songs which were, in fact, all Christmas Carols.

These little sacred dramas served admirably the purpose intended—that of bringing home to men's minds the great fact of the Incarnation; but unfortunately there is nothing whatever so good that it is not liable to be misused or perverted. In course of time the authors of these plays, in their search for variety, were no longer satisfied to stick to the true Scripture narrative, but began to draw from the legends of the infancy and other spurious writings, long since repudiated by the Church, containing many matters puerile and irrelevant. Those carols which drew their inspiration from the same dubious sources are, of course, scarcely to be commended, for the most part have fallen into merited oblivion. When we feel disposed to blame the Reformers and Puritans for their wholesale

condemnation of Christmas celebration, we ought in justice to take this into account.

Many of us were perhaps a little startled recently to read in the New York papers of a pagan in the Church of St. Mark's-of-the-Bowery, celebrating the festival of the Annunciation, which included symbolic dancing before the altar. Yet, historically, this is by no means such a novelty as one may suppose. Dancing was early associated with the singing of the "Danse Macabre," as occurring in Paradise. Fra Angelico is one of his great paintings representing the Christmas angels as not only singing but dancing as well.

The third Council of Toledo, in the year 589, passed an edict forbidding dancing in the churches on the Vigils of Saints' days—proof positive that it had become the custom before that time, and perhaps proof presumptive that it was still to be allowed on other more appropriate occasions. The Council of Avignon in 1290 placed further restrictions on the practice; yet traces of it are found up to the 17th century. The apprentices were accustomed to dance in the nave of York Minster, in England, on Shrove Tuesday, while in Echternach in Luxembourg, every Tuesday in Whitsun week, the clergy, choir and people all danced to the church and around past the altar, singing carols. In the Cathedral of Seville, in Spain, a religious dance is performed by the altar-boys on certain church festivals, even at the present date. It is not surprising, therefore, that many of the early carols have an excellent dance-rhythm; for instance,



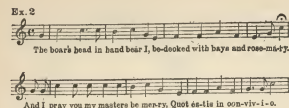
Early Carols in France and England

This carol which we have just quoted was popular at Beauvais, France, where, in commemoration of the flight into Egypt, a donkey was dressed in gorgeous harness and a young girl rode on its back, carrying a child in her arms, to the choir where the above old Latin "prose" was sung, followed by noises imitating the braying of an ass. The words are Latin, with the exception of the last four, which are old French, and may be translated thus:

"From eastern parts came an ass,
Handsome and very strong,
Well fit for burdens.
Hey, Mr. Donkey, hey!"

As we shall see in further quotations, the use of the Latin language in carols was exceedingly popular, but generally mixed with the vernacular. Such verses are known as "macaronic." Even where the Latin is used without admixture, the versification is on an entirely different principle from that which was used by the classical Latin poets, modern rhyme and accent taking the place of the ancient "quantity" in the make-up of the verses. Such verses were in those days known as "prose"—an entirely different meaning from our present one being given to the word.

By the fourteenth century, carols had become as popular outside of Mystery-plays as in them; but before taking leave of the latter it will be of interest to glance at the program of one acted in London during the time of Queen Anne—about the year 1700. This one is of the sort known as "Miracle-play," but the difference is slight and technical.



"The Creation of the World"

1. The Creation of Adam and Eve.
2. The intragues (sic) of Lucifer in the Garden of Eden.
3. Adam and Eve driven out of Paradise.
4. Cain going to plough, Abel driving sheep.
5. Cain killed his brother.
6. Abraham offering his son Isaac.
7. Three wise men in the East guided by a Star.
8. Joseph and Mary flee by night upon an ox.
9. King Herod's cruelty, his men's orders laden with children.

Rich Diets invites his friends and orders his porter to keep beggars from the gate.

Poor Lazarus is begging at rich Diets' gate, the dog lick his sores.

The good angel and death contend for Lazarus' life.

Rich Diets is taken sick and death, he is buried with great solemnity.

Rich Diets in Hell, and Lazarus in Abraham's bosom, seen in a most glorious object, all in machines, descending in a throne, guarded with multitudes of angels, with the breathing of the clouds, discovering the palace of the Sun, in double and treble prospects, to the admiration of the spectators.

Not a bad idea for a movie scenario of the present day, but a far cry from the reverent and simple little sacred pageant of St. Francis.

Of course carols were written on many subjects, though all centering about the same great event, thus having direct reference to the Virgin Mary were more numerous before the Reformation, and some were of great beauty, as poetry. We quote from one of the fifteenth century:

There is no rose of such virtue
As the Rose that bore Jesu.
Alleluia.

For in this Rose contained was
Heaven and earth in little space
Res Miranda!

By that Rose will you see,
There be One God in Persons Three,
Pures forma.

Another favorite topic was the Ivy and the Holly, so largely used as Christmas decorations. For instance:

The holly bears a blossom
As whilst it fly flower;
And Mary here movet Jesus Christ
To be our sweet Saviour.

The holly and the ivy
Are both now fully grown;
Of all the trees that are in the wood
The holly bears the crown, etc.

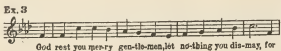
Other popular carols have reference to the good cheer and feasting at Christmas season. Some of these are, we must confess, rather more Bacchanalian than Christian, or combine both in an incongruous way rather offensive to a truly reverent taste. One quotation will suffice.

Noel, Noel, Noel, Noel;
This is the station
Of angel Gabriel.
Things true there become new
Sent from the Trinity
By Gabriel to Nazareth, City of Galilee.
The maiden and pure Virgin
Through her humility
Hath conceived the Person Second in Deity.

Good ale, Good ale, Good ale, Good ale,
For our blessed Lady's sake—
Bring us in good ale,
Bring us in no brown bread
For that is made of rye;
Now bring us in no white bread, for therein is no game,
And bring us in no beef
For there is many bones,
But bring us in good ale, for that goeth down at once.

We pass by intentionally those carols based on certain false and foolish stories from the "Gospel of the Infancy," other subjects, of which we would be glad to give examples did space permit, are Lullabies of the Infant Jesus, Angels and Shepherds, Welcome to Christmas, Farewell to Christmas, and Epiphany (the visit of the Wise Men from the East).

The *Board's Head* seems to have some illusion to Christmas legends, though explanations are conflicting and unsatisfactory. That given at Oxford has reference to a purely local tradition. The most popular, though by no means the only carol dealing with it, is one which is sung every Christmas at Queen's College, Oxford, where the board's head is brought in on a lordly dais. The verses, which are for the most part in English, are sung by solo voices; the choruses in Latin, by the students. The words of the chorus signify "I serve the board's head, returning praises to the Lord."



Jo-ann Christ our Saviour was born on Christmas day, To

save us all from Satan's power when we had gone a-troop of tiding of

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

comfort and joy, comfort and joy of tiding of comfort and joy.

Among the greatest musical works specially appropriate to the season, we would name Handel's *Messiah* (especially the first part), and Beethoven's *Christmas Oratorio*, especially the "second day," which may be had published separately. The last is quite difficult but not belied the powers of really, well-trained choirs having good soloists, and a chorus of at least a dozen or twenty voices. But even the most humble volunteer choirs need not despair of appropriate and inspiring Christmas music, as even the best Christmas hymns are not difficult to sing; and what better music could there be than O Come All ye Faithful or Hark! the Herald Angels Sing.

Music and the Arts

By Earl Balfour

[Balfour's Note.—The great British statesman, Arthur Balfour, in his address in 1911, in opening a dinner congress in London made the following significant remarks about the relation of music to other arts:

"LEAVING the philosophy of the esthetics far on one side, and turning our gaze to what is, after all, the object of all art, the joy of human beings, surely we stand in these modern times at the head of all the other arts, and have advantages which none of them can pretend to. The painter's pictures, the sculptor's statues, the genius you like, after all embodies his ideas upon a piece of canvas which, from the very nature of the case, can only be in one place at one time; which can at the moment give pleasure to only a very limited number of human beings; which cannot be moved without difficulty and without risk.

Music is independent of space. You can have a symphony of Beethoven played in every musical center to the world at the same time, if you have a sufficiency of musicians capable of rendering it. Time does not touch it. Neither does that other great barrier to the common artistic enjoyment of civilized nations, the difference of languages, affect it. The translator of a masterpiece is not merely a copyist; his personality is not merely interposed, like the personality of all copyists, between the spectator and the original producer. To compare painting with language, you are compelling him to copy in tempera what is painted in oils, or to render as a drawing what was originally a colored picture.

No progress will be made if possible for a masterpiece of one language to be in the same full sense a masterpiece in another. It must always be confined to the country of its birth, and in the main to those who have learned from infancy the language in which it is rendered. No such limitations attach to our art. All can understand it, whatever be their Mother tongue. And now that the thoughts of so many of us are occupied in extending widely among the whole community the highest, the greatest and the best of pleasures, I am perfectly certain that of all the arts and of all the finer forms of civilization, that which chooses music as its means of expression is the one which has the greatest freedom among the masses of all nations."

Whole-Tone Scale in Interlocking Octaves

By S. M. C.

In studying interlocking octaves from Mason's *Touch and Technique*, Vol. IV, it was a pleasant surprise for me to find the whole-tone scale which Debussy used so extensively in his works, thereby lending them a peculiar charm, especially owing to the absence of a decided tonality and harmonic repose. This scale, however, was not exclusively invented by the French master, for Russian composers before and after him had made it a staple work. Mr. E. R. Kroeger has made a systematic compilation of these scales and arpeggios based upon them, worked out in all the keys of the chromatic scale. It will be interesting to note that the whole-tone scale has but six notes and proceeds as follows:

Ascending: C, D, E, F \sharp , G \sharp , A \sharp , (C).Descending: C, B \flat , A \flat , G \flat , F \flat , E \flat , (C).

These are the only steps of this scale a series of whole tones, by means of which Debussy, and others, produced such novel and charming effects in his music; as C, E, G, D, F \sharp , A \sharp , E, G, C.

Vol. IV, interlocking of Mason's *Touch and Technique*, ascending: C, D, E, F \sharp , G \sharp , A \sharp , (C).

Descending: C, B \flat , A \flat , G \flat , F \flat , E \flat , (C).

Note the harmonic substitution of E and D for F \sharp and E \flat in the descending scale.

How many pupils have played these interlocking exercises hundreds of times without discovering that they were playing the whole-tone scale?



The Appeal of the Contralto

An Interview Secured Expressly for THE ETUDE Music Magazine, With the Celebrated Concert and Operatic Contralto

SOPHIE BRASLAU

[BRASLAU'S NOTE.—Sophie Braslau was born in New York City of cultured Polish parents, her father being a pianist. She made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in *Diogenes*, "Doris Gooden" and has since studied with many noted teachers; among them, her first teacher was Signor Stasi-Piccoli, who gave her the foundation of her work, and later with Signor Gabriele Sibille, with whom she has been for the last years. In 1913 she made her debut at the Metropolitan Opera House, as "Princess Fendora" in <

"The American musical public, which is expanding so rapidly every year, is taking a more serious interest in the art. The demand for concerts and opera in our great cities is already far beyond the supply. The talking-machine alone satisfies those thousands and thousands who never can possibly hear an opera or form of music at seven dollars a seat. Thanks to this wonderful invention, the great voices of the day are carried about to millions instead of a few thousands. Of course we shall have more opera houses; but even then the music supply—that is, the supply of good music—will be far behind the demand, which is spreading so enormously every hour."

"As one goes through the country one realizes that study never ends and that great fame, like Rome, is not built in a day or on a frail foundation. It is but too true that—

"Art is long but time is fleeting."

A Device for Teaching Notes to Beginners

By S. M. C.

Most teachers occasionally meet with pupils who are not accurate in reading notes. They confuse the treble with the bass notes and, in general, get things badly mixed.

A simple and useful device for getting pupils over this difficulty, as well as for starting beginners on the right path may be constructed as follows:

Take a piece of cardboard, sheet music size. On one side rule the treble staff, on the other the bass. Add larger lines at convenient intervals and below the staff. If properly done the board will look like this:



The pupil is provided with seven buttons or pennies, and with these he spells the words *treble* and *bass* in Sutor's Note Spelling Book, Bilbro's "Spelling Lessons in Tune and Notation" and Morris Primer, Exercise No. 2, placing the button or penny on the proper line or space. Children who are unable to write notes enjoy this immensely and can be usefully employed while waiting for their lesson, or after the lesson period, if the teacher finds that they have not yet mastered the notes. It makes a really interesting game.

Musical Jealousy

By Emma U. Watrous

CERTAINLY the most destructive of human emotions is that of jealousy. With the exception of love and war nothing seems to be so provocative to the "green-eyed monster" who seems to have the faculty of consuming all those who admit him to their souls, as music. A list of the famous musical jealousies would be interesting. It would run into the hundreds. Opera companies are usually nests of jealousy.

Possibly one of the most famous cases of musical jealousy is that of Henry Cooke (deceased 1872). Cooke was a fighter who gloried in the term of "Captain." He joined the King's Army and fought valiantly, it is said, but when the Commonwealth came into existence he was obliged to make his living teaching music. Eventually he became a gentleman and a master of the Children, when the Chapel Royal was established again in 1660. There he was as his pupils no less than Purcell, John Blow and Pelham Humphrey.

Humphrey so closely imitated the work of his master that after some time he was able to supplant him in his state position. Captain Cooke flew into a rage of jealousy and this continued until in his death notice there appeared the significant line, "died of Jealousy."

"Anything that you can begin and do right now is not worth the doing. This idea that we must do a thing right now or not at all is one of the banes of America. What is the difference whether the thing is done to-day or if it takes ten years, just so it is done right."

Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

New Records of Interest to Musicians

When Geraldine Farrar retired from the Metropolitan it caused many people much sorrow, for they felt that perhaps the greatest American diva was leaving the musical world for good and all. Indeed, their fears were unwarranted, for not only has Mme. Farrar begun a concert tour which will cover every state in the Union, but on the recent Victor bulletin there appears also an addition to the list of records she has made. The selection is the well-known concert song, *Si mes amours s'allaient (Were My Song such Wings Provided)*. This little French song is one of the most beautiful of all modern literature, and Mme. Farrar has made a reproduction of it that surpasses every disk she has ever created.

On the same list John McCormack sings the old English aria which has been the test and breath control of so many singers. *O Sleep, Why Dost Thou Leave Me?* He sings it in superb fashion, each phrase perfectly turned, each syllable accurately enunciated. Mr. McCormack has no rival in singing arias of this type, and there is no finer example of his consummate art than this disk.

An orchestral record of Schubert's *Mommi Minuet* is a recent contribution of the Philadelphia Symphony Orchestra. Mr. Stokowski has caught in his performance all the scintillating piquancy which permeates this fascinating little melody. It is a creation of perfect balance, careful shading and skilful tempo. In several places the oboes have punctuated the melody with an effect which is most stimulating to the emotions. This record is most highly recommended.

Though the Victor records mentioned seem to hold the highest honors for musical beauty and expert workmanship, those here noted which the Columbia publish this December, also are of the same performance. Paul Casals, the 'cello, has made a disk of Paganini's famous *Gavotte in D*. In this selection his performance is almost violinistic in effect, though always he sustains the rich, warm tone which is the appealing charm of the 'cello. The selection carries the connotation of a folksong, so simple and lyrical is its melody. It is merry and graceful, and could be used for dancing the Gavotte. Another instrumental solo disk of interest is the violin record *Tocha*. Seidel has made of his own paraphrase of Paderewski's *Minuet*. This quaint little tune is the most famous of any of the great pianist's compositions, and Mr. Seidel interprets it exquisitely. He first plays the air through as it is written, and then, upon registration, embroders and ornaments it with a pattern of florid cadences, trills and double stopping which seem but to enhance its beauty. Always accurate in his performance, Mr. Seidel has credited himself with high honors.

There is a vocal record in spirit with Christmas which holds a place on this list of releases. It is the reproduction of *All Through the Night*, the familiar hymn which Margaret Rendall has covered. She has caught admirably the quality of peace and rest which is the theme expressed in the old song, and with the aid of an orchestral accompaniment of exactly the right weight, has produced a record which will be of everlasting value.

The Brunswick publish the first record made by John Barclay, the English baritone. Mr. Barclay, who is one of the best known of all English concert artists, gave his

first American recital in New York last season. His success here was instantaneous and he has already made an enviable name for himself. The selection which he sings is Weatherly's ballad, *Friend o' Mine*. It is a song which demands fire, intensity and spirit, and Mr. Barclay has given it all. His tone is heavy, full in quality and power, and he sings with splendid diction, building up to a climax which displays all the force and musical richness that his voice holds.

Theo Karle also contributes a record of an English aria to this list. The aria which he has made for the Brunswick is *Thou Shalt the Righteous*, from Elijah. Although this record is up to the standard Mr. Karle has set for himself, his diction has not registered with the usual distinctness. This aria is one of the greatest of all oratorio work and is the delight and often the despair of our vocalists, for though it is simple in its expressions of interest is centered in the interpretation of it. Mr. Karle has colored his work perfectly; his pianissimo tones are pure and cool, depicting accurately the heavy text given him to explain.

When Richard Strauss was here last winter he made several records with his orchestra for the Brunswick. The first of these disks, *Der Burger Jaki Edel*, is released this month. This record is as interesting as most instrumental selections. It is worth hearing for the tonal color and interesting technical construction of the composition. It is surely more meritorious than many other orchestral disks.

Yvonne Gall, the soprano of the Chicago Opera Company, has made a splendid record of *Amie Laurie* for the Actuelle. Though of French birth and education, Mlle. Gall has mastered the difficult Scotch burr beautifully and sings this delightful folk-song melody with a simplicity and musical tone of exquisite purity which best expresses it. Without exception, this disk is one of the best records of *Amie Laurie*.

Claudia Muzio, a mezzo-soprano of the rival organization, the Metropolitan Opera Company, also has made a record which the Actuelle release this month. The selection is the famous aria, *Visti d'Arte (Prayer of Tosca)*, from Puccini's *La Tosca*. This is the most lyrical melody that Puccini has written. Mme. Muzio has accomplished a great deal with her reproduction of it. Not only is her very syllable distinctly enunciated, but her voice has registered with surer. She builds to a climax of a full, round, clear, high tone that could be the envy of many artists. Her phrasing is carefully finished and altogether she has created a disk which calls for great praise. It is recommended with the knowledge that it will please.

In company with these artists, Deszo Szegiet, a new violinist to the realms of phonographic art, plays a double-faced record of *Two Hungarian Poems of Hubay*. The first selection is a persuasive, haunting melody of Hungarian folk-song extraction. In it is to be discovered where the composer of *Hearts and Flowers*, the pride of the movie musicians, found his germ idea. However, with all that, Mr. Szegiet interprets his work with much fire and enthusiasm and achieves interesting results. The second poem is a vivace movement of great intensity, spirit and dash.

Feel the Rhythm

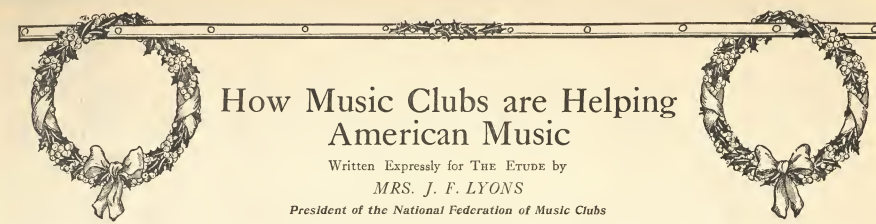
By George S. Schuler

HAS it ever occurred to you that rhythm is something that can be felt? That it need not be heard? That a person totally deaf could easily feel a rhythm? That it could be felt upon his arm or even see a rhythm with the eyes, such as the swaying of the trees or the flight of a swallow?

One of the reasons why many students of music fail to comprehend rhythms and execute them is that they do not feel them. This in all probability is due to the fact that in learning a piece of music with a complicated rhythm their attention is divided among the melodic line, the notes, the harmony, the metre, the touch and the expression marks. Make a separate study of the

rhythm itself so that the pupil learns to feel it as a distinct thing dissociated with music and music of the difficulty dissolves.

Probably the best way to master this is by tapping with a pencil upon a table. Place the piece on the table before the pupil and let him tap it with the pencil in the left hand. Then let him take another pencil in the left hand and while counting aloud in very strict time, tap the main rhythmic outline in the left hand. This makes an interesting game which is by no means simple. Establish rhythms so that you really feel them and you will be delighted with the result.



How Music Clubs are Helping American Music

Written Expressly for THE ETUDE by

MRS. J. F. LYONS

President of the National Federation of Music Clubs

THE subject is one which is uppermost not only in my own mind, but in the minds of many thinking people of to-day who are interested in America's musical development. The Music Club movement has grown so tremendously in the past few years that people are beginning to realize its great power, and it is coming into its own as one of the greatest cultural forces and civic assets of our present-day life. Correspondingly, it is now the subject of our clubs "make good," as it were, in their growing responsibility. The subject might well be discussed at length and still not exhausted; but, knowing that the readers of THE ETUDE are practical people who are looking for practical suggestions, we shall try to speak briefly and to the point.

"The Future of America, Musically," "The Making of a Musical Nation," "America's Musical Independence," and so on, are topics that greet us from the pages of every musical magazine and many newspapers; evidently many people are greatly interested and concerned—and that not without cause. And yet, unhesitatingly, if we had a Music Club in every city and town in America and those clubs were functioning fully and properly, there would be no longer any concern or doubt about our musical future or independence, or the rightful recognition of our own American musicians, artists and composers. In other words, the Music Clubs can do everything, if they will, to help in American musical progress. True, they will need cooperation of others interested, but they can secure that cooperation through earnest effort and unselfish work. The National Federation of Music Clubs, as an organization, has the machinery and power for doing much if the individual member clubs will consider themselves directly responsible for the musical progress of their respective communities.

A Few Things to Do

Now a few things, definitely, that can be done—and we know they can be done because in many places they have been done. The Music Club can absolutely fix and maintain the standard of musical appreciation of its community. It can make a music-loving community out of an indifferent or really antagonistic atmosphere. We have in mind one city that six or seven years ago was musically dead, so far as real appreciation was concerned; such a thing as adequate audiences for musical attractions was impossible; hence there were no musical attractions. To-day, the leading artists of the world visit this city and are given large audiences and true appreciation. The city boasts of many splendid local artists and gives annually excellent performances of Oratorio and Opera. Band concerts are given in its parks during the summer season and many local concerts attract wide attention. The pioneer work of a Music Club is directly responsible for most of this development and indirectly responsible for all of it.

Music at the School Age

But, after all, a real musical America depends upon the musical education of our boys and girls while they are in the public schools. And we have never yet had the proper recognition given to music by all our public schools; in fact, very few of them have even approached it. The Music Club can render a very definite service to its community by securing, through enlightened public opinion, the proper recognition of music in the school curriculum. It can encourage the establishment of music appreciation classes, classes for the study of applied instrumental music, and the like. The school orchestras which will ultimately provide the material for the symphony orchestras of this country and will undoubtedly make for the greater appreciation of music as played by the visiting orchestras which come to our larger musical centers. And, by way of parenthesis, we must say that we deem it the duty of the Music Club to see that its community, wherever the size of it will jus-

tify, has an opportunity to hear a real symphony orchestra concert once a year. It may take work, and hard work, to keep from losing money on such a proposition, but in the long run it will be worth the effort.

A Public School Question

And in the public school music connection there looms up, most important of all, the work for and in the schools, particularly in those isolated hamlets where wrestling a living from the soil makes up the whole of existence; where musical instruments are few and far between, and the joy of living has been overshadowed

opera scores and all that goes to make up a library of music, as well as the accustomed volumes of history, theory and biography. Surprisingly few are the public libraries having adequate music sections. And it would be comparatively easy work for any Music Club to see that this condition is remedied. It should ultimately lead to the establishment of sound-proof rooms where students could hear records on player-pianos and phonographs—great music by great artists. If the community has no public library, then the Music Club can see that these musical opportunities are placed in the school libraries; or, if there is no school library, help to establish one.

Recognizing the American Musician

And when it comes to the recognition of the American musician—artist and composer—what agency can do more to bring this about than the Music Club? If we are sincere in this one thing, we can establish the American artist so securely that there will be no further discussion about the matter. Certainly a very large percentage of the concert business of America is handled by the Music Clubs. If, then, we insist on presenting a goodly percentage of American artists to our audiences in our various concert courses, there will be no foundation for the complaint that America shows preference for the foreign artist; a complaint that has truly not been without its justification in the past. We do not mean to exclude the foreign artist; we have been most generous in this respect. But why can't we give equal consideration and appreciation to our own Americans who have every right to it? As for the composers, if the Music Clubs give due attention to their regular club programs to these Americans and insist on visiting artists and orchestras including American composers in their programs, truly a tremendous impetus will be given to American creative art.

Much Yet to be Done

We have merely scratched the surface as to the field of work for the wide-awake and sincere Music Club. Numerous critics have kindly said of the National Federation of Music Clubs that it is to-day the greatest constructive force for music in America. We are earnestly striving to do our full part; but we must have unanimous, united and concentrated cooperation from all the Music Clubs in America; and we must have many, many more Music Clubs if we are to accomplish our full work. Our membership is large and is steadily increasing, but there are still many fine clubs in America who have not joined their efforts with ours in National Federation and there are many more communities that have no Music Clubs.

Does your club belong to the Federation? If not, why not? Our various departments of work are at your disposal and ready to help you to do your part for a musical nation. Have you a Music Club in your community? If not, organize one and join us in our march of progress. Our Extension Department, Mrs. Cecil Frankel, Chairman, is anxious to help you in such organization. Her committee is composed of the various district and state presidents, who will give you personal assistance. Are you really interested in the musical progress of America? Then don't stand outside and criticize, or even philosophize, but come inside and help!

Forty years of Progressive achievement—that is the record of THE ETUDE. Literally hundreds and hundreds of Music Clubs have been started as "Etude" Clubs and have used the Etude as a medium for study and inspiration. The Etude believes enthusiastically in the Club movement and has supported it unwaveringly for four decades.



MRS. JOIN F. LYONS

by the workday living of each twenty-four hours. The well-organized club of any community has within reach several rural schools which might be placed under its jurisdiction and the club members be made responsible for putting music and some sort of musical instrument into those schools. Success in one such venture will surely bring success in others. The National Federation of Music Clubs has instituted in this work what will be followed by others.

Junior Music Clubs

The organization of Junior and Juvenile auxiliaries to Music Clubs will have a tremendous influence on the public school children and will greatly assist in educating appreciative audiences for the concerts of visiting artists. The Junior Music Club movement is one of the just causes which the National Federation is championing. It is gaining ground every day and its possibilities are tremendous.

Again, the music clubs should see that a music section is established in the various public libraries. The music student has as much right to information as has the student of literature or architecture. This music section should include sheet music, books of music, oratorios,

Behind the Scenes with Artists

By Harriette Brower

V

Shall One Sit High or Low at the Piano?

In attending piano recitals the sort of chair, stool or bench the performer uses excites little or no comment in the mind of the listener; in fact he may not even notice the difference in the sort of support which holds the artist. Paderewski may sit so low as to look almost diminutive; most of the great ones seem to be "on the level" while occasionally a player will come along, as for instance the gifted young Hungarian, Erwin Nyiregyhazi, who has his stool screwed up so high that his arms descend almost perpendicularly upon the keyboard. This an "eccentricity of genius" in his case, and does not follow the lay of cause and effect.

On one occasion, when this talented youth happened to be at the writer's studio in company with other musicians, for afternoon tea, he consented to play. Before doing he gathered up several large books and placed them on the piano chair, which other artists had found of convenient height. Finding these insufficient, he added one or two sofa pillows to the pile, while the onlookers regarded the performance with surprised amusement. From this lofty eminence the youth delivered himself of the Ballade by Liszt. Under the circumstances it was splendidly played, but one could not help wishing to hear the work under more normal conditions. With a lower seat the tone would have been of much more beautiful quality, the arms could have been naturally relaxed, and the great effort used to produce power would have been avoided, and the arms could have fallen to their own weight, reinforced by impulse from shoulders and back.

Some may be surprised at this; it may be a new thought that height of seat can make a difference in the tonal effect which a great artist produces. A study in reflection will serve to convince one this must really be the case. Why should Paderewski, the greatest pianist of his generation, sit so very low? There must be a reason. Among the writers of the past, the one who has been very chair used by the Polish pianist when he practiced nightly at old Steinway Hall. The exact height of this chair seat is seventeen and a fraction inches from the floor.

The precise height of chair or stool which the young player uses at the piano seldom claims his attention; and if it ever does, he usually elicits it to sit high, as high as he can screw up the stool. In the beginning it is the teacher's place to direct him, to put the piano stool at just the right height and so accustom the student to correct conditions. But does the teacher always know what is right? In nine cases out of ten, no. Probably the rank and file of teachers of piano do not know what effect the height of seat has upon the player. Nor do they know that an adjustable chair is much more comfortable and artistic than those of the olden type, the so-called piano stools, which "go with the instrument," when it is bought. These are a delusion and a snare. The only good thing that can be said of them is that they can be raised or lowered, in every other way they are an abomination. Yet in one school of music, which advertises largely, the director endeavored to forbid the use of the chair, saying students would have to use stools wherever they might go, and might well go to the end of the world! No arguments in favor of artistic performance, comfort, ease or musical effect had any weight at all.

The artistic fact is that the height of seat at the piano is governed by the length of the player's arm, from shoulder to elbow. In other words, the elbow should hang a little below the line of the forearm. This position will give much more freedom to the fingers, allowing them to act with quickness, ease and lightness.

The great artists of the keyboard doubtless sit a little lower when they are at work in their studios than when they come before an audience. Cortot is a pianist who has been sitting a trifle higher when playing in concert than visible. But the student will be greatly benefited by using a low seat at the instrument, especially at practice.

Watch the great pianists and note how this, as well as every other point of adjustment in a public performance, is thought out. Wilhelm Backhaus, the marvellous technician, and truly great artist, told the writer that he is very particular about his piano chair; it travels with him everywhere. The same can be said of Mrs. von Schelling, and of many others. We can see that your piano seat is adjusted to your particular physique.

Musical forces me to forget myself and my true state; it transports me to some other state which is not mine.

Tolstoi

A Particular Treatment of the Turn

By Orlando A. Mansfield, Mus. Doc.

Presumption is not always good pedagogy, but we are going to presume (for the purpose of this short paper) that our readers understand the principal facts relating to the composition and usual rendering of a turn. This leaves us free to concentrate upon a particular treatment of the turn after the written note, the point to be discussed being whether the first note of the group of notes forming such a turn should fall exactly upon the beat or a little after the latter.

That eminent editor and teacher, Mr. Franklin Taylor (1843-1919), unhesitatingly declares for the course last named, as, thereby, he says, "the turn will be made more graceful than if it began precisely on the beat."

Mr. Ernest Fowles, in his fine work, "Studies in Musical Grace," says that "a stiff and regular performance of one of the time-divisions of the bar (measure) should be studiously avoided when the tempo permits of the 'weighting' of each sound."

Lastly, Dr. H. A. Harding, in his useful treatise on "Musical Ornaments," says that "When the turn is played during the latter half of the principal note, it is better to commence it upon a beat or a division of a beat."

Of these three writers Mr. Fowles touches upon the crux of the whole matter when he declares the method of execution to be, after all, a matter of tempo. In other words, if a movement be rapid, or the tempo allotted to the turn after a note be very short, the first note of the turn will have to fall on the beat; but if the movement be slow, or the tempo allotted to the turn be considerable, then it is better for the first note to fall after the beat—better, because more artistic, or, as Mr. Fowles says, less "stiff and regular."

Let us now descend, or ascend if our readers will, from theory to practice. First we take a turn after a note so situated that there is only a very brief time for the rendering of the ornament. Here are two examples, both from quick movements, the first being a turn after a simple or undotted note, the second after a compound or dotted beat. The first extract is from the *Prestissimo* (Prestissimo) of Beethoven's *Sonata in F minor, Op. 2 No. 1*; the second from the *Allergo* of the same composer's *Sonata in E, Op. 14, No. 1*.

Ex.1 Prestissimo

Ex.2 Allegro

Here it will be noticed that the first note of the turn falls upon one of the rhythmic divisions of the measure. For this reason, for two reasons. The first was that the turn which the turn may revolve or unfold itself, this "stiff and regular" method should not be followed. Example 3 is from the *Prestissimo* previously quoted and shows that, although the tempo is rapid, the time allotted to the turn is considerable because the latter occurs at the end of a comparatively long note:

Regular Lesson Plan for Teacher and Pupil

By Earl S. Hilton

A MOTHER once suggested that she would like her child to have one lesson every two weeks. I told her I could not do this, for two reasons. The first was that it would interfere with the pupil's progress; and the other, that it would necessitate a double schedule which would be very inconvenient for the teacher.

The pupil would lose interest in lessons so far apart. By practicing on the lesson the first week, he would perhaps get it well, but he would let it go stale the next week. Thus the lesson would not be properly prepared when the time for recitation came.

Or, perhaps he—realizing that there were two weeks till the next lesson—would think plenty of time remained for practice. With this idea, he most likely would do his lesson in a haphazard manner, also thinking that if he should practice too much the lesson matter would be grown tiresome. So, time soon slips by. A week is gone and barely an hour of practice done. He suddenly finds that a few days remain till the next lesson; and, mustering up courage, determines to practice more.

Ex.3 Prestissimo

In this, and in every subsequent case, it should be noted that the throwing of the first note of the turn after instead of upon the beat is expressed by tying the principal note to the first note of the group comprising the turn. But Ex. 4 shows a turn after a comparatively short note as regards notation, but one of considerable duration because occurring in a slow movement, the *Adagio* in A flat, from Chopin's fine work, "Studies in Minor, No. 11. I. We show side by side, the mechanical as well as the artistic and vastly preferable method of execution:

Ex.4 Adagio

Ex. 5 shows a similar case as the *Andante* preceding Mendelssohn's *Rondo Capriccioso, Op. 14*:

Ex.5 Andante

Lastly, in Ex. 6, we have illustrated the turn after a dotted note of considerable length, really an example of how we ought to have rendered the turn in Ex. 2 if we had only possessed the requisite time:

Ex.6 Adagio

The foregoing extract is from Beethoven's well-known *Sonata in D minor, Op. 31, No. 2*.

From what has been already said it will be obvious that the execution of the turn depends upon the tempo (and that while the placing of the first note of the turn after a note slightly later than, rather than exactly upon, the beat is a practice which should be followed wherever there is room or the tempo would permit it, this rendering. Such a method is "worthy of all appreciation" because it avoids the mechanical and suggests the artistic, without which latter attribute any musical performance will be in danger of resembling what Shakespeare would call "Art made tongue-tied by authority."

There are certain cardinal rules for the beginner of which it is imperative to insist upon the start. The student should sit far enough from the keyboard to be able to move the arms with freedom. The chair should be so adjusted as to allow the elbows to be at a trifle above the keyboard. If his feet cannot reach the floor, a footstool should be supplied.

As the formation of the hands and fingers is the matter of paramount importance to a beginner, close attention must be paid to their use. In striking the keys the fingers should be slightly curved. Finger observation and training is best commenced with exercises based on the compass of five notes. Every teacher knows the value of those exercises and I need not consume space expounding upon them.

I shall have something to say on the subject of practicing, later on; but I wish at this point to emphasize the value of keeping the hands quiet while practicing these five-finger exercises and watching attentively the action exclusively with each hand separately for a few weeks is essential.

I must confess that this is the most uninteresting as well as tiresome period of piano instruction. It is one of the supreme tests of a teacher's abilities whether or not he can make it interesting to the student, and of the latter's desire to accomplish results. It is wise to bear in mind that rewards for passing bravely through it are the very greatest to repay more than adequately the investment of time and patience needed.

The Most Important Musical Step

By the Noted Virtuoso-Pedagogue

ALEXANDER LAMBERT

Etude Readers who missed Mr. Lambert's former article, "Getting the Right Start in Piano Playing" (November Etude), will find it a very helpful article for teacher and student.

(Editor's Note.—This article concludes the interesting remarks of the renowned pianoforte teacher, Mr. Lambert has been the guide and teacher of many virtuosos. Those who read his article last month will at once grasp the fact that he places far more stress upon the need for the right elementary instruction than he does upon the higher degree of technique with difficult material.)

HAVING discussed the age at which a child should start the study of the piano and having covered generally the rules to be observed in the selection of a teacher, we are now ready actually to enter upon the period of instruction itself.

Get the Best Possible Piano

Get the best piano you can afford and avoid jumping at an ill-advised "bargain." A good instrument is a blessing to the hands and ears of the pupil. It responds easily to the touch, it remains in better tune and is constantly dependable. The poor instrument is misleading and unsatisfactory. To do good work you must have good tools.

Parents not entirely confident of their ability to pick a proper piano (there are many excellent makes) should consult the teacher they have chosen. The latter will ordinarily be more than glad to assist in the purchase or rental of the instrument. I might say here, incidentally, that it is far wiser to rent a good piano than buy a bad one.

There is no sheet music for the absolute beginner. Hence a "piano method" is almost invariably employed. This is a book containing exercises and little pieces in which the pupil is gradually advanced to the point when he is able to continue with sheet music.

"Piano method" is not meant a method in the usual sense of that word. It is a mixture of musical tidbits for the beginner.

Unfortunately, most of these "methods" are antiquated and bulky affairs containing a great quantity of unnecessary matter. Hence, a pupil is apt to become bored by having to work with the same book for an excessively long time. For this reason, I advocate the use of a modern piano method which contains just enough but no more than is necessary to carry the pupil to the point when he is able to go on with sheet music which can be selected by the teacher. Inasmuch as there are several excellent modern "methods" on the market, no difficulty should be experienced in finding one.

Position at the Keyboard

There are certain cardinal rules for the beginner of which it is imperative to insist upon the start. The student should sit far enough from the keyboard to be able to move the arms with freedom. The chair should be so adjusted as to allow the elbows to be at a trifle above the keyboard. If his feet cannot reach the floor, a footstool should be supplied.

As the formation of the hands and fingers is the matter of paramount importance to a beginner, close attention must be paid to their use. In striking the keys the fingers should be slightly curved. Finger observation and training is best commenced with exercises based on the compass of five notes. Every teacher knows the value of those exercises and I need not consume space expounding upon them.

I shall have something to say on the subject of practicing, later on; but I wish at this point to emphasize the value of keeping the hands quiet while practicing these five-finger exercises and watching attentively the action exclusively with each hand separately for a few weeks is essential.

I must confess that this is the most uninteresting as well as tiresome period of piano instruction. It is one of the supreme tests of a teacher's abilities whether or not he can make it interesting to the student, and of the latter's desire to accomplish results. It is wise to bear in mind that rewards for passing bravely through it are the very greatest to repay more than adequately the investment of time and patience needed.

The Life of Music

Another matter of importance is that of learning from childhood to play in time. Time is to music what life is to one's body. All beginners should count aloud when

practicing, once they have learned the values of notes. The student should be careful to play as he counts and not merely count as he plays; for if he counts in strict time he will play in time.

It is impossible for me to say how long it should take for the pupil to get through these elementary steps. Some grasp quickly, some slowly. Nor does it mean, necessarily, that the slower pupil will not eventually show as good results as the faster. Some start slowly and get faster; others reverse that order. Hence, slowness in progress should never be permitted to discourage either pupil or parent. It must be borne in mind that the slow learner reaches his goal just as surely if not, in fact, a bit more surely than the quick walker.

How Many Lessons a Week?

In the matter of lessons, I advise three a week of half an hour each for the very beginner. This is due to the necessity for constant supervision and the short periods of time which the pupil can practice. In fact, those who can afford it would do well to have an assistant teacher supervise the daily half hour of practice. In all events, *not less than two lessons a week is the absolute rule for the entire first year of study.*

After the first year or two—two lessons a week are sufficient. Once the pupil has gathered up a fair amount of material, it is advisable to leave him plenty of time for independent work and thought.

Average and good progress should result in a pupil's emerging from his "method" book and system of books in eight or nine months to a year's time. Once through with the "method," however, elementary instruction continues. Neither parents nor pupil are to believe that he has now entered the advanced stage.

He has really learned but a few things. He has an idea how to use his fingers, hands and wrists. He has become familiar with the minor and major keys. His hand is a little bit formed. He has learned time value. He can play the simplest of little pieces. And that is about all. But, at least, he has passed through the difficult period of initiation and is now prepared to enter upon more interesting study.

It must be already clear to my reader that the study of what is called piano technique and system, in general and proportionately my schedule for the daily work of my advanced pupils. This is as follows:

On a basis of four hours study a day, the time should be divided into an hour and a half in the morning, the same in the afternoon, and one hour in the evening. Half an hour in both the morning and afternoon sessions should be devoted to finger exercises and scales, half an hour to études and half an hour to the assigned sonata or piece. The remaining hour should be devoted to reviewing the last lesson.

The rule as to the speed of practicing is the same for the beginner as it is for the advanced student, for the amateur as well as the professional. One should always practice slowly and carefully. If a difficult passage is reached, it should be practiced with each hand separately repeating the passage, first slowly and with a certain amount of strength, then faster and more softly until it is mastered.

The Loose Wrist

In practicing, the wrist must always feel perfectly loose. The moment one feels the wrist stiffening it is a sign that one is practicing with too much strength and that, instead of the fingers alone being used, the whole arm is working. Finger cramps are often the result of this. The remedy is to strike the keys of the whole arm—practice with a loose wrist and relaxed body. I am constantly emphasizing this to my pupils.

If there is the least fatigue, stop and rest. It suffices to practice but a few minutes with a tired wrist to incapacitate it for the next day.

I have already advised even my most gifted students not to practice their entire lesson every day. One can learn a page a day easily where two or three might be hard. The putting together of the whole then becomes a simple

task. I might mention here the necessity of avoiding the tendency to slide more or less negligently over the easy parts in practicing. They are as important as the difficult ones and should not be ignored or treated lightly. To do so results in errors and habits which are baneful and of which I shall speak later on. It suffices now to counsel all pupils to do easy parts as diligently as the others.

The pupil, while practicing should always sit straight at the piano, shoulders thrown well back, and far enough away from the keyboard to be able to move the arms with perfect freedom.

Learn from childhood to listen to yourself. Many faults would be avoided if pupils cultivated this important rule more generally. Not only fingers but also ears and brain should be at work. Listen to yourself as you might listen to another. That is one way of becoming your own best critic.

Finally, I should advise all pupils not to attempt to practice with expression or "feeling" before the work has been first mastered technically. To follow this rule will invariably result in better subconscious interpretations than might be achieved otherwise.

How Interest Stamps Musical Pictures on Your Mind

By Ella von Berg

"You learn in proportion to the degree of your interest."

Why hasn't some student Euclid said that before? It is an axiom that every student should get at the first lesson just as the student in geometry gets "The shortest distance between two points is a straight line."

When you see an advertisement in the paper for a suit or a coat at \$21.95 you forget it or you remember it in proportion to your interest in getting a coat. If you really want that coat \$21.95 will stick up in your mind until you get it.

When you pass down the streets of a great city seeing the faces of thousands of people, all of whom you immediately forget; but if you are a young man and see the face of a young woman in whom you are interested her face will probably haunt you for hours.

Therefore, your musical progress will be measured largely by the mercury in your interest thermometer.

When you sit down to practice, read silently and intently the composition you are striving to memorize as though it were the greatest thing in your life. By doing this you will notice many things that you would not otherwise see when your brain is divided between your eyes and your fingers. Note every dot, dash, rest and hold.

After this, not before, play slowly and precisely every note. Concentrate your whole being for this period. You will grasp it more in that one playing than you would in fifty repetitions if you were not so concentrated.

Get a mental picture of it. If you will concentrate, thoroughly and enthusiastically, time will not erase what you have stored in your brain. If you have stamped it very enough, it will remain there to the end of your life. The student may forget every school day but his graduation day; interest photographs that indelibly. If you forget music there has probably been something wrong with your interest.

Foot-Stools and Music Teachers

Nonabel Bayley

MISS TEACHER, were you ever very much annoyed because your youngest pupil persisted in squirming about and actually sliding off the piano stool and climbing back again six times during the lesson? Or have you ever said you had a just reason for being annoyed. And yet you might have made it easier for the little one to be still during the lesson. Suppose you were given a seat very high up. Every time you moved a little you went revolved. Your feet dangled in mid-air until they felt heavy enough to pull you down from your high position. Would you feel very comfortable?

Many little children who take music lessons under similar conditions and yet their teachers expect perfect attention. Suppose the next time that youngest pupil comes you have a nice little foot-stool at the piano and give those tiny feet the next instead of letting them dangle about in mid-air. By all means, Miss Teacher, make your pupil comfortable!

Nothing hurts worse than frivolity; nothing hurts for business more, or forms worse habits for success, or wastes the time in which we might mould the future, and nothing leaves less return. Gettle

Just What Really Is Practice?

A Practical and Interesting Discussion by the Gifted and Brilliant Australian Pianist and Teacher Paul Howard

"PRACTICE makes perfect" some one says; but a commentator remarks that only perfect practice makes perfect, and runs on to speak of thoughtless practice which results in finger perfection at home and chaos on the concert platform, where the mind cannot control the fingers and does not seem to know the composition at all. All quite right, the writer puts his finger on the vital spot, but without fully elucidating. Thoughtless practice is not practice at all in some respects, because the mind does not practice. In learning, i. e., memorizing a piece, a variety of faculties are called into operation to fully acquire mastery.

The fingers, by playing, form the habit of that succession of movements, and I am not sure that I am fully recovered even yet from the suffering I underwent. I heard good natural voices which had grown worse, and bad natural voices which had not been improved, through cultivation. But the singing, bad as it was generally, was not so striking or annoying as the fact that quite half of those incipient Carusos and hopeful Galla-Curcis were victims of *bite-noise*, stage-fright. Stage-fright is decidedly uncomfortable for the performer, and not much more enjoyable for the audience. I have been, at different times, performer and audience, so I know.

On my way home that night, I pondered the matter. What does those students taught regarding stage-fright? Do they receive any instructions regarding it? What does their teacher think? These, and other, questions I asked myself.

There is a sort of question known as a "rhetorical question," which simply means a question asked, not to be answered, but merely for the pleasure of asking. My questions about stage-fright were not rhetorical questions. Therefore, I at once set about getting them answered. My method was to inquire of a dozen or so representative voice teachers how they dealt with the problem in their studios, or if they dealt with it at all. I chose to question vocal rather than instrumental teachers, because stage-fright, had enough for any artist, is a thought in the mind of the singer. For terror or panic grip with a merciless, paralyzing clutch, the throat, tongue and lips (all of which should be absolutely relaxed and free), and also make the all-important function of breathing difficult and painful.

The answers I received from these representative teachers were nearly all instructive and helpful; and I set them down here in their original form, so that the readers of THE ETUDE may see how things in the United States today, a very hard problem is handled.

It is a very probable fact, to many of my readers, the problem is a very real one. I hope it is not improbable that what these teachers say will be of assistance.

Bruno Huhn: I think that stage-fright is usually overcome gradually by continued appearances before audiences.

Claude Warford: Of the artists who work under my guidance, to those who are inclined to be nervous I say this: "Try to realize that if your audience is really listening to your interpretation, they, at that moment, cannot really be conscious of you at all. Their attention is given to the composition alone; and if you lose yourself in the song as you should do, your consciousness and nervousness will vanish at that moment. Concentrate on the song; forget yourself."

Ragna Linne: No absolute cure; but the experience of having to face an audience as often as possible, even every day, is the best remedy I know of for stage-fright.

Oscar Saenger: Thorough preparation in any artistic endeavor will overcome stage-fright.

Fear is the result of unpreparedness.

Dudley Buck: In my opinion, there is no remedy for stage-

the conscious deliberation can come to the aid of the subconscious habits which might otherwise scatter. Therefore, when you have finished your first learning of a work and can give a finished performance, start and learn it in the manner described, until you have it so well in hand and mind that you have no need for the swing of movement to save you; until you can stop on any note or spot in the work, answer the "how" or "why" of a note, and continue on the notes following the last you played; until you can name each measure or phrase through which you are passing as being this or that bridge or episode, what subject or part of piece development.

All the above must unite in a perfect ensemble in performance, and not through the hands running away like bolting horses. While playing at a normal rate a difficult or at all involved passage, slow down, throw out, and deliberate on each note, and see if you can upset the train of thought or memory.

Test every part of the work in this manner and build up the faculty of visualizing the next notes, so that your hands play them from the intention of the mind and not through the hands running away like bolting horses.

In making this analysis of notation and phrase, also make the same analysis of the musical movements required to get the various groups of notes to blend gracefully at a slow pace, the widening out becoming equal in all respects. When you study serious works in this manner, and only then, will you be able to go on the platform and take stage-fright, the rattle, and biting cold all with you if you like, after the manner of Marley's ghost dragging a chain of cash boxes and safes behind him, and be at the same time insured against any degree, and at the worst you may play with deliberation and will at the commencement, until assurance and warmth enable you to surrender yourself to mood. To ask either student or artist to try this first time, the Godwin's *Sopra*, list movement, and you will never play it otherwise—is too large an order perhaps; (there are passages in it where tigers used to chase me); but it is reasonable to suggest to you to apply it to the Rachmaninoff *G Flat Prelude*, Op. 23, No. 10, consisting of 11 lines, worthy of the repertoire of any artist.

The dangers are in the 9th and 10th lines which need practicing both faster and slower than the normal rate. Start by rolling out the arpeggio chords of the right hand dead slow, listening to each note of them tumbling into its exact place, employing the vertical, lateral, and rotary wrist movements all combined, and with spreading fingers, the elbow giving a thrust forward to get the accent with the little finger on the top note, and so forth through the two lines accelerate and retard the deliberate performance of the muscular movements until you become as sure of their detail as you do of the notation as described above. Another excellent piece for using this practice in all its aspects is the magnificent canon in Scriabin's *Allegro de Concerti*, Op. 18, though the principles must be applied more or less to every thing you play.

Thoughtless Practice So I maintain that the expression, "thoughtless practice" is really a contradiction in terms, for it means to convey that a number of the members of your orchestral staff are loquacious and not practicing at all, just as though in a great orchestra concert the bulk of the performers were to step to the stage open mouthed while the piccolo and the big drum play alone.

Practice requires your whole attention, concentration, heart, soul, and intelligence, and every fibre of your being to be excluded from the work.

This need not be done in a tense or tiring manner, but quite happily, contentedly, gently and smoothly, should all the members of your many sided orchestral constitution give themselves up to the pleasant and glorious task of digesting, sifting, inventing, and building. It is necessary to make for yourself a worthy temple for the abode of the gifts of the gods.

Art has no privileged and all that is beautiful ought to be prized by us, no matter what crime or reason has produced it. Weber.

A Clinic on Footlight Fever

Distinguished Teachers Give Cures for Stage-Fright

Dudley Buck
Victor Harris

Frederick Haywood
Arthur Hubbard

Bruno Huhn
Sergei Klibansky

Ragna Linne
Mrs. John Dennis Mehan

Emilio Roxas
Oscar Saenger

Lazar Samoiloff
Stephen Townsend

Prepared by VERNE RODERMUND

[EDITOR'S NOTE.—The following article embodies opinions from many of the best known and highest priced vocal instructors in the east. Some are also known as conductors, authors and composers. All have had noted artist pupils, and this symposium embodies what may be called the very best current thought upon a subject which is of real concern to all who appear in public for the first time and to many who have never recovered from the terrors of stage-fright.—EDITOR OF THE ETUDE.]

I.

SOME months ago, I was lured to one of those things they call "student recitals." It was a very terrible experience, and I am not sure that I am fully recovered even yet from the suffering I underwent. I heard good natural voices which had grown worse, and bad natural voices which had not been improved, through cultivation. But the singing, bad as it was generally, was not so striking or annoying as the fact that quite half of those incipient Carusos and hopeful Galla-Curcis were victims of *bite-noise*, stage-fright. Stage-fright is decidedly uncomfortable for the performer, and not much more enjoyable for the audience. I have been, at different times, performer and audience, so I know.

On my way home that night, I pondered the matter. What does those students taught regarding stage-fright? Do they receive any instructions regarding it? What does their teacher think? These, and other, questions I asked myself.

There is a sort of question known as a "rhetorical question," which simply means a question asked, not to be answered, but merely for the pleasure of asking. My questions about stage-fright were not rhetorical questions. Therefore, I at once set about getting them answered. My method was to inquire of a dozen or so representative voice teachers how they dealt with the problem in their studios, or if they dealt with it at all. I chose to question vocal rather than instrumental teachers, because stage-fright, had enough for any artist, is a thought in the mind of the singer. For terror or panic grip with a merciless, paralyzing clutch, the throat, tongue and lips (all of which should be absolutely relaxed and free), and also make the all-important function of breathing difficult and painful.

The answers I received from these representative teachers were nearly all instructive and helpful; and I set them down here in their original form, so that the readers of THE ETUDE may see how things in the United States today, a very hard problem is handled.

It is a very probable fact, to many of my readers, the problem is a very real one. I hope it is not improbable that what these teachers say will be of assistance.

Bruno Huhn: I think that stage-fright is usually overcome gradually by continued appearances before audiences.

Claude Warford: Of the artists who work under my guidance, to those who are inclined to be nervous I say this: "Try to realize that if your audience is really listening to your interpretation, they, at that moment, cannot really be conscious of you at all. Their attention is given to the composition alone; and if you lose yourself in the song as you should do, your consciousness and nervousness will vanish at that moment. Concentrate on the song; forget yourself."

Ragna Linne: No absolute cure; but the experience of having to face an audience as often as possible, even every day, is the best remedy I know of for stage-fright.

Oscar Saenger: Thorough preparation in any artistic endeavor will overcome stage-fright.

Fear is the result of unpreparedness.

Dudley Buck: In my opinion, there is no remedy for stage-

fright, except constant appearances before the public.

Sometimes slow, deep breathing immediately before performing will help.

Stephen Townsend:

I think "mental suggestion" is about the only remedy. I have known it to be successful in several instances.

Mrs. John Dennis Mehan:

There are several things which, to my mind, will partially, if not absolutely, cure "stage-fright."

Complete understanding of oneself; which means mental and physical poise.

A mastered, underlying technic of voice production, which will allow perfect concentration on the mood and delivery of the text.

Emilio Roxas:

In my opinion, there is no complete cure for so-called stage-fright, in view of the fact that it is present with all artists in one form or another. It is possible, however, to minimize this affliction, so that ultimately it may be to a large degree, under the control of the artist.

Fourthly, it is wise at all times for a performer to keep as far as possible away from undue excitement and noise, for a reasonable period prior to public appearance.

While stage-fright is generally more apparent in the younger artist, there still remains to be overcome by the older and more seasoned performer, the same symptoms in another form.

Lazar Samoiloff.

The only cure for stage-fright is prevention. Complete and absolute mastery of the thing to be performed will give one the assurance and self-confidence which will dispel any doubts as to the success of the performance. Any lack of preparation robs one of this self-confidence and results in stage-fright.

Victor Harris:

I know of no remedy, either partial or complete, for stage-fright except experience. Stage-fright is a loss of control due to panic, fear, or self-consciousness. Stage-fright is in itself not a bad thing, arguing as it does a nature sensitive enough to be affected. I know no worse artist than the one who does not suffer some stage-fright; and the best artists never overcome it absolutely.

Life and living are the only remedies for this weakness.

Sergei Klibansky:

Stage-fright is a mental disease, the cure of which rests entirely with the patient. The first and most essential requirement necessary is absolute confidence in oneself and one's ability to do the thing in question. There are no short cuts towards acquiring this confidence. It is only after repeated public performances, and most likely many failures, that the student gets that grip upon himself which enables him

Have You Ever Gone Through This?

When your teeth begin to chatter
And your hands begin to shake
And your knees turn to ice
And your spine begins to quiver
It's not a case of palsy
You are called upon to fight
Blind staggers is the proper name
Or what you call stage-fright!



to do his best before an audience. The teacher works constantly to help the pupil to that perfect poise; but the atmosphere of the studio and the stage are so different that it is impossible to get the necessary experience in the studio. Untiring labor and persistency will in time overcome self-consciousness and stage-fright.

Arthur Hubbard:

My idea is that stage-fright originates in the desire to be taken for more than one's true worth, and is obviated through an act of will in excluding all thoughts not absolutely necessary to performance, thus absorbing the mind in the present task.

Frederick Haywood:

There are only three things necessary in dealing with stage-fright:

1. Experience of facing an audience.
2. Experience of facing an audience.
3. Experience of facing an audience.

Relaxation Tests

By Harold Myning

The importance of relaxation has passed the need of emphasis to the music student; and yet there are those who fail to put it to practice. Relaxation merely says in one word that there should be freedom from rigidity.

Let us say that you were to practice the Scale of A major. Follow this formula: Play A, and after you have played it test the muscles of the arm and hand to see if tension exists anywhere. Be sure that you do not make the common error of pressing the finger down on the key after it has been played. The whole matter, of course, is in the mind. Madame Carrière used to say, "One must think relaxation before he can relax."

After the A, play B, and again test the muscles. Do this after each note of the scale. Practicing in this way will increase your technique enormously.

Rigidity originates in muscles used without intelligence. Therefore put thought into their every movement.

Are You Guilty of the Double Movement?

By Sidney Vandy

One of the most common faults met with—not only in pupils, but also in pianists of a certain standing—is the double movement. There is not the slightest necessity for this. It arises from various causes. It may be simply a nervous tic, similar to the twitching of the muscles or to stuttering, etc. Or it may denote merely a certain hesitancy in the attack. In any case it is a grave fault which must be guarded against carefully from the beginning, and promptly eradicated. This is especially the case when striking a chord or a series of chords. The normal way of playing a chord is by striking the notes with a sharp downward blow. With the double movement the action of the hand or fingers is very much more complicated. It is not only a downward blow, but it is also a lifting; the fingers feel for the keys; the hand is lifted again; and, finally it descends to play the chord. We therefore have an upward and downward movement which has been unproductive and counterproductive.

Nor must we think that this preliminary feeling for the keys insures the playing of the correct notes. On the contrary, this searching for the keys begets hesitancy, which invariably leads to incorrect playing. It also has a directly detrimental influence on the tone. It is also diametrically opposed to the fundamental principle which should govern our technique. There must be absolutely no useless expenditure of energy.

A very little thought and calculation will prove to us the necessity of avoiding the double movement. Any important musical work will be found to contain several measures of needless, needless, needless movements. These movements, which are not really necessary, require an upward and downward movement. But if, instead of one composite movement we employ two, the number of useless movements may be counted by hundreds; hence, an appreciable waste of energy. This fault cannot be corrected, like so many others, by any definite exercise. The only way to eradicate this habit is by constant vigilance and unremitting attention.—Modern Pianoforte Technique.

A Home Town Musical Comedy

By H. Loren Clements

This is the experience of a small town teacher of music. I am an average teacher in an average town. I have given the usual number of pupils' recitals with the usual amount of interest, or lack of it.

At last I came to the conclusion that, as far as the town was concerned, I was not measuring up to the best that was in me. I wanted to do something musically that would unite every finger in town, that would demand the cooperation of singers, those who played some instrument, those who enjoyed dancing and those who were dramatically inclined.

Finally, in order to the greatest amount of good to the greatest number, I felt that the proceeds should go to some town enterprise. One day the thought came to me "Why not try a musical comedy?" At first, I admit I felt that I was lowering my standard; but the idea persisted and finally I found a comedy especially written for amateur production, with music both catchy and worth while. Then came the problem of where to give it. The only community building was the town hall and it had no adequate stage, no scenery, no curtain. Discouraging? Yes! But listen to how it was solved.

First, I approached my private pupils and was amazed at their enthusiasm. Some theatrical producer once said that every man and woman has a speaking idea that he or she can act. It is usually proved true in our town. I admit I had a struggle at first to interest the men but after we were fully launched, they proved themselves loyalty itself. Talent began to appear from sources of which we never dreamed. A young mechanic desired to sing, and our town voice, and our comedy man was at last supplied in the person of the pastor of one of the churches, to the consternation of some of the older members but resulting in a splendid increase in numbers and added devotion of their young people.

An orchestra began to be built up. To our surprise the principal of our high school proved to be an excellent violinist and was made concert master. Four other amateurs made the string section, and an old gardener produced a flute and proved himself a master; the brass was supplied with two cornets and a trombone, but we had no reeds. Then some one offered their reed organ for use, and it was purchased. A young man, a student of music, gave color and solidity to the whole orchestra. Of course we had a piano. One of the teachers in our high school had taken a course in folk-dancing and the movements of the dancers were placed in the hands of the girls.

My hopes for community interest were being fulfilled far beyond my expectations and at last I turned with renewed courage to my greatest problem, an adequate stage and scenery.

The comedy asked for both an exterior and an interior. The latter was comparatively easy; furniture collected from various sources, a few rugs, a few pictures, draperies placed with taste and discretion and

we had a very presentable drawing-room. For wings, our town cabinet-maker made screens joined in sections of four. These were covered with canvas and lined with the same shade as the walls of the town hall.

When in despair over an artistic exterior, one of the cast handed me a paper advertising paper scenery. Investigation showed that this scenery came printed in colors on large sheets of heavy paper, said sheets numbered and to be pasted on canvas as the numbers indicated. That looked easy and we ordered a garden scene. We stretched the numbered sections on cotton cloth already stretched on a frame and skrambled and we had a lack of action, besides being beautiful and durable.

For wings a package of "foliage" sheets served. These were pasted on the reverse side of our screens. Our electrician who achieved some remarkable effects in our lighting, was the supervisor of the electric light system on the railroad. I mention all these details to show how the comedy drew upon almost every profession and trade in town.

Enthusiasm had by this time pervaded every home; and there was no doubt about selling out our house several times over. In other words we were destined to make money on our venture. This brings us to the grand finale of our tale.

The success of our enterprise so far was due, in a great measure, to my insistence that the whole town should be drawn upon, irrespective of race, station in life or religious belief. So when it came to the question of who should receive the benefit from the sale of tickets, I insisted that it must be something that would benefit the whole town. Many ways of spending the money were suggested, from a fountain on the public square to buying new suits for the baseball team. Then one day while toiling to make the old town hall presentable for the performance, the big idea presented itself full grown. Why not build a community house?

You know how it is in a small town! By night every man, woman and child were discussing community house; and the next day our wealthiest citizen not only offered a plot of ground but promised to match dollar for dollar to the project.

In closing, let me make a short résumé:—

I. The discovery of unknown talent in singing, acting and dancing.

II. The establishment of a permanent orchestra and band.

III. The awakening of a community spirit which was fostered and made permanent by the community house. IV. To me personally, the satisfaction of knowing that I had done something worth while not to mention a greatly increased clientele.

What we did can easily be duplicated in almost any town. Try it!

Practicing Backwards for Results

By G. C. Eichinger

OCCASIONALLY a little kink in piano practice becomes a short-cut that relieves one of much drudgery. The writer once stumbled across one such kink and received such results as to drop the conventional method and get to the kink alone. While the method might not get the same results for everyone, it will undoubtedly prove worth while to most who have the patience to give it a fair trial.

Any one who has practiced a piece in the regular way long enough to get the fingering correctly, you are then ready to put the kink into practice. All you now have to do is to reverse—start from the other end and work backwards. Take one measure at a time, starting with the last of the last movement. Play it over and over until further improvement seems impossible. For the first few times you can practice from the notes, but you must compel yourself to rely on your memory as soon as you find that the notes are not really necessary. Taking it for granted that you have the last measure thoroughly studied, now take up the one immediately preceding. Practice this new measure in exactly the same manner as the other. This accomplished, practice the two measures together several times. Proceed similarly, always one measure alone, then with the one following, then the three, and so on to the end. Picking all you have practiced at least three times, and from memory.

Each movement should be studied as a single unit. To illustrate, when you have completed the last movement of a piece, simply drop it for the time, and devote your entire

time to the new movement. Then when you can play the new movement acceptably, practice the two movements together in the same manner as you practiced the last two measures. After a movement is thoroughly learned it must be treated the same as if it were a measure. Perhaps this looks like drudgery; but it surely gets results. One thing it does for the student—and this is too important to be overlooked—it gives him confidence in his ability. Any piece practiced in this way will never be a puzzle to dread playing before a jury or before an audience. The reason is easy to understand. There are no difficulties to anticipate. The first measures of a movement have been practiced least, and as the player gets further into the piece it is better known and so more certain. The same applies to each succeeding movement. The player gets his confidence from the fact that he has already mastered the hardest places have been passed.

Generally the pupil starts in brilliantly and, as he goes on, the piece becomes more and more difficult because the first parts were quite unintentionally given the most practice. The natural nervousness that is always present at such time also helps to muddle one's thoughts.

By way of contrast, compare the results when a pupil plays a piece that has been practiced backwards, in the manner that has just been outlined. He may not start so well, but he will have been better and better mastered, so that he feels more and more confidence enabling him to finish with justice to both himself and the composition.

The Teachers' Round Table

CLARENCE G. HAMILTON, M.A.

Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

DEAR TEACHERS:

In assuming at the Round Table the chair so long and devotedly filled by my predecessor, I want first to express the pleasure with which I anticipate an intimate association with your work. One of the chief joys of my own career as a piano teacher has been in giving such assistance as lay in my power to others who were grappling with the innumerable problems of the profession—problems which I often recognized as familiar baggages of my own experience. If I may, in the months to come, help you to face such problems with increasing courage, I shall consider my mission a success.

Truly, the name under which we meet seems a most appropriate one. For just as, in the days of old, King Arthur's knights gathered about the Round Table for counsel and guidance before setting forth to champion the cause of whatever was noble and beautiful, so we here seek inspiration with which to fight the good fight against the dragons of Sloth, and Carelessness, and Misunderstanding. And to fight this fight we must be equipped with the armor of High Ideals, the sword of Self-control, and the invincible spear of Persistence. Thus protected, we need have no fear in entering the lists.

Let me then bespeak your hearty cooperation in grasping the opportunities that lie before us. I trust that you will show this cooperation in many different ways: by presenting interesting and practical problems for solution; by yourselves suggesting how these problems may be best met; and by bringing forward for the good of us all any other idea which you may have evolved from your own experience and which may help others along the way. All such material I shall welcome for the enrichment of these columns.

With the above thoughts as an index to our aims, let me proceed to the consideration of some questions propounded in recent letters.

Careless Mistakes

(1) A number of our pupils are in the habit of playing carelessly. Even those that read notes accurately away from the keyboard, when they come to notes when playing, I teach them to play slowly, but even then they make mistakes. (2) Some of my pupils have a hard time remembering the sharps and flats in the signatures. Sometimes they hear the mistakes and try to correct them, but they never succeed. (3) When pupils take their lessons it is best to have them correct their mistakes as they go along. Or should they go straight ahead to the end and then play the piece again, while mistakes are corrected?—M. C.

(1). Evidently these pupils need to cultivate more systematic and thorough habits of practice. Try requiring the following method of practicing new material:

The pupil starts by treating the first measure by itself (always adding the first beat of the measure following). Let him practice first the part for the left hand alone, slowly and carefully, until he can play it at least twice through without a mistake. The right hand then practices its part in a similar manner; and finally both hands play together until the measure is satisfactorily completed. Each following measure of the section assigned is then similarly practiced.

The next process is to practice each pair of measures first with the left hand, then with the right, and then with the hands together. Long passages may now be similarly treated, and finally the entire section which has been assigned. Review work should be studied in passages, and not in measures.

A variation of the above is to begin with the last measure of the section instead of the first, and then to proceed backward by single measures, as before. There is no so great a disadvantage in this method as it seems, for it is by this method that there is when he starts at the beginning.

With careless pupils, it is wise to spend a part of the lesson period in practicing several measures as described above, so that there may be no doubt in his mind as to what you really want him to do. It is often well, too, to sit at the piano and yourself practice several measures, as an example to the pupils.

(2) Try having the pupil write a sharp or a flat in light pencil before each note that should be affected by the signature. In this way his attention will be forcibly

drawn to each one of these notes; and after he has thus learned to give them proper attention, the penciled accidentals may be erased.

(3) It will depend upon the pupil and his degree of proficiency, also on the nature of the piece, whether the play with tolerable accuracy, it is generally best not to confuse him by irritating interruptions when performing a piece or section of a piece. In other words, get his individual conception of the composition, whenever this is not too twisted. If he is very inaccurate, however, especially if his rhythm is awry, he should not be permitted to founder on to good purpose.

Attention to Notes

I write for advice about a boy of eighteen who has studied with me about two years. He mentions from some time to time that he exercises or piece before he has studied it at all thoroughly, and then



musical forms may be similarly presented. From the very first, the pupil should be taught to recognize the limits of phrases, periods, and finally their union in the longer movements.

The study of History may begin by briefly telling the pupil facts about the composers whose works he meets, together with some inkling of the special characteristics of each. Later on the pupil may purchase some good textbook, such as the *Standard History of Music*, and report each week on sections assigned for special study.

A List of Studies

Please advise me in forming a program for pupils from the works of the following or of other composers, including what you think is the best for the beginning student: Chopin, Debussy, Liszt, Schumann, Brahms, Czerny, Soterio, Köhler, Gurli, Duvernoy, Liebling, Gosses, etc.

If there are any special books or magazines that a teacher should have along with these studies, will you please tell me what they are?

Studies as a whole are of two varieties: those which stress especially (a) technique, and (b) interpretation. To the first class belong such studies as those of Czerny and Cramer, while the second class includes such as those of Heller, Burgmüller and Chopin. A good curriculum for the piano student will include a judicious selection from each class.

The following list I have selected with the above classification in mind, and with the idea of alternating the two varieties. Some of the groups overlap in grades, so that all of them would probably not be used with the same pupil. I have added to your list some others whose works seem to me indispensable. Gurli, *First Lessons*, Op. 117; Lemoine, *Fifty Juvenile Studies*, Op. 37, first book; Burgmüller, *25 Studies*, Op. 100; Loeschhorn, *48*, Op. 65, Books 2 and 3; Heller, *25 Studies*, Op. 37; Czerny, Op. 99, Book 1; *48 Studies of Technique*, Bach, S. Two-Part Inventions; Heller, *30 Melodious Studies*, Op. 46; Cramer, *50 Selected Studies*; Clementi, *Selected Studies from Gradus ad Parnassum*; Moscheles, *24 Characteristic Studies*, Op. 70.

Following these, the pupil should proceed to the easier *Etudes* by Chopin, and thence to the more difficult ones, following these by *Etudes* of Liszt, Alkan, Rubinstein and others.

As to books, you will do well gradually to collect a useful reference library. Books especially referring to piano teaching are as follows:

Piano Teaching: Its Principles and Problems, C. G. Hamilton, *The Education of the Music Teacher*, Tappan; *Musical Interpretation*, *First Studies in Teaching*, W. S. B. Mathews (3 volumes).

General reference books will include: *Pronouncing Dictionary of Musical Terms*, H. A. Clarke; *Concise Dictionary of Music and Musicians* (5 volumes).

Books on history, biography, form and other subjects may eventually be added to the above.

As to magazines, how about THE ETUDE?

It is possible and wise to lay the foundations of a knowledge of musical structure very early in a pupil's course. By the time he has learned to play the major scale of C through one octave, for instance, he may be taught the nature of its intervals, and how to recognize these both by eye and by ear. A little ear-training at each lesson, indeed, will produce surprising results toward the comprehension of his studies, which may be taken up in natural order, as they occur in the music which he is studying.

After the principal intervals have been learned the chords may be treated in order. As each one is studied the pupil should be taught to recognize it by ear, and also to recognize the chord as it appears or is implied in his music. From this point on his work in harmony may proceed as far as is made practicable, always closely applied to the music in hand.

Musical forms may be similarly presented. From the very first, the pupil should be taught to recognize the limits of phrases, periods, and finally their union in the longer movements.

The study of History may begin by briefly telling the pupil facts about the composers whose works he meets, together with some inkling of the special characteristics of each. Later on the pupil may purchase some good textbook, such as the *Standard History of Music*, and report each week on sections assigned for special study.

After this, the pupil should proceed to the easier *Etudes* by Chopin, and thence to the more difficult ones, following these by *Etudes* of Liszt, Alkan, Rubinstein and others.

As to books, you will do well gradually to collect a useful reference library. Books especially referring to piano teaching are as follows:

Piano Teaching: Its Principles and Problems, C. G. Hamilton, *The Education of the Music Teacher*, Tappan; *Musical Interpretation*, *First Studies in Teaching*, W. S. B. Mathews (3 volumes).

General reference books will include: *Pronouncing Dictionary of Musical Terms*, H. A. Clarke; *Concise Dictionary of Music and Musicians* (5 volumes).

Books on history, biography, form and other subjects may eventually be added to the above.

As to magazines, how about THE ETUDE?

With my piano lessons I would like your advice as to the proper time for introducing the theoretical branches of music

Fifteen Minutes a Day—at Least

By Helen Tyler Cope

After spending twelve years and considerable means on piano study, I married—just at the time I might have begun to turn my talent into a profitable career.

Just girls do!
Soon the duties of a home, with other newly acquired interests, so absorbed my time that I began to neglect my music and stopped regular practice hours.

Most young matrons do!
When the duties of motherhood came, like every good woman in modest circumstances, I found my time so completely occupied that I gave up my music almost entirely.

Most mothers do!
Such a mistaken sacrifice this is; for in a few short years gone are the babyhood days, you again have more time for yourself; but, alas! your technique is almost gone and you find you must make that poor old excuse, "I'm so out of practice" when friends ask you to play.

Young women of talent, do not make this foolish mistake. You can find time if you determine to do it! I know this from my own experience, for, at the present time I am busier, doing more, accomplishing more along lines worth while, than ever before, and also getting in "fifteen minutes a day—at least" of good, systematic work at the piano!

When I suddenly and remorselessly realized the fact that I had failed to take care of the talent the Lord gave me, thereby showing ingratitude to my parents for educating me—I resolved to make amends. In doing so I am getting more real joy out of my music than I ever did. In working up the favorite old pieces I loved so, I get that deepened, really true interpretation of the masterpieces, which comes to those who have loved, known all the heart throbs of sorrow and joy in each time brings. As to my personal practice time, I chose after several unsuccessful attempts at various hours, my "first fifteen minutes—at least," immediately after breakfast. If I even started my busy day's routine, often I never could get back to the piano! I determined to let things wait that long, and the habit once established, like all others it clings. I have improved my faltering fingers much in a short time and can play credibly a few selections which I once did so well, for the same old Liszt, Chopin, etc., are ever new and beautiful, since they last, when the modern, so-called popular stuff is old!

Get back to your scales, five-fingers, arpeggios and some specially difficult passages early in the day if possible, then spend more evenings at home with your solo practice! Do not think forty years old, but forty years young—few have ever done anything in the artistic world much younger—certainly most of the "great" are in their prime then!

Remember that technique is not all; and, if you despair sometimes over your stumbling fingers, try to make it up in your heart and soul's expressive playing, which your fingers lack! Recently I crossed in an old note-book an anonymous quotation which so beautifully expresses the thought:—"Music After Supper."

High Hurdles

Marjorie Gleyre Lachmund

WHAT greater error can there be than that of giving the average pupil too difficult music? Teachers do this continually with the very best of intentions. Often it is due to the fact that the teacher imagines that in order to attract lofty ends the music must be high. They think of Browning's lines: "Better to have failed in the high aim, as I, than vulgarly in the low aim succeed." But this quotation is not always applicable.

Every teacher should make a mental catalog of just what constitutes difficulty. Some teachers are woefully ignorant upon this point. It comes, of course, with experience.

"How can I gain that experience?" asks the teacher. Perhaps the best way is to remember that publishers of educational music go to great pains to have their music carefully graded. Get such a booklet as the *Guide to Piano Technique*. Study the lists of music for each of the elementary grades in the rear of this booklet. Endeavor to find out just why certain things are strictly left out of *Grade One* or *Grade Two*. High hurdles for little folks are often their bane, which hold them back for years. Pick out low hurdles and let them jump higher and higher every day.

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

FELIX MENDELSSOHN (BARTHOLODY)
(1809-1847)

By Mary M. Schmitz

[EDITOR'S NOTE.—We are presenting herewith a monthly series of biographies designed to be used by themselves or as a supplement to work in classes and clubs, with such texts as *The Child's Own Book of Great Masters* series and *The Student's History of Music*.]

1. Q. Where and when was Felix Mendelssohn born?
A. Hamburg, Germany, February 3, 1809.
2. Q. Was Mendelssohn a Jew or a Christian?
A. The family was Jewish, but Mendelssohn was raised as a Lutheran. Mendelssohn's father was the wealthy banker, Abraham Mendelssohn; and his grandfather was the well-known Jewish philosopher, Moses Mendelssohn.
3. Q. Was Mendelssohn a brilliant man in other lines than music?
A. Yes, he had a very fine education and he had a special talent for landscape drawing. His father was very careful to make sure Mendelssohn had more talent for music than for drawing before he decided to let him become a musician.
4. Q. Where and with whom did Mendelssohn study theory?
A. In Berlin with Carl Frederick Zelter who was a friend of the great German poet, Goethe.
5. Q. When did Mendelssohn pay a visit to Goethe?
A. When he was twelve years old he was taken by his mother, Zelter, to visit the great poet. He spent several weeks with Goethe.
6. Q. What other composer did Goethe regard unjustly?
A. Beethoven. When visiting Goethe the second time, Mendelssohn told Goethe he must play the great composer's C. Minor symphony for him. Then Goethe recognized the greatness of Beethoven and was much affected by the music.
7. Q. What other great musician lived and died in Leipzig?
A. Johann Sebastian Bach.
8. Q. What great work did Mendelssohn revive about one hundred years after its first production in Leipzig?
A. J. S. Bach's "St. Matthew's Passion Music."
9. Q. What influenced Mendelssohn to revive Bach's great oratorio?
A. Mendelssohn had studied the works of Bach very thoroughly with his teacher, Zelter, and had learned to love Bach's music.
10. Q. What important work did Mendelssohn write early in life and what inspired him to do it?
A. The Overture to "A Midsummer Night's Dream." It was inspired by the reading of Shakespeare's comedy "A Midsummer Night's Dream." It was written when Mendelssohn was nineteen years old and is one of the best of his compositions.
11. Q. Name two oratorios Mendelssohn wrote.
A. "Elijah" and "St. Paul."
12. Q. Did Mendelssohn write any symphonies?
A. Yes, several, among them the "Italian" and the "Scottish."
13. Q. Name some piano music Mendelssohn wrote.
A. "Rondo Capriccioso," "Songs Without Words," "Concerto in G minor."
14. Q. Tell the story about the "Spring Song."
A. It is said that Mendelssohn one day in spring went to call on some friends. He found the older people away from home but the children were playing in the garden. Mendelssohn joined in their play until he became tired when they went into the house and the children begged Mendelssohn to play for them. He sat down to the piano and improvised a beautiful melody but the children playfully pulled his hands from the keys. After he went home he wrote the music as he remembered it and called it the "Spring Song."
15. Q. What famous conservatory of music did Mendelssohn found?
A. The Leipzig Conservatory of Music.
16. Q. What great composer and pianist was associated with Mendelssohn in the Leipzig Conservatory?
A. Robert Schumann.
17. Q. What great pianist was Mendelssohn's friend and teacher?
A. Ignaz Moscheles.
18. Q. What name did Mendelssohn adopt to his own and why?
A. Bartholdy, because his aunt's husband adopted the name of the former proprietor of a business he had acquired. Then the Mendelssohns adopted it.
19. Q. Where and when did he die?
A. Leipzig, November, 1847. Forty thousand people joined in his funeral cortege.

The Individuality of Tones

By Doris McIntyre

Each person has a characteristic touch at the piano. This touch is as indicative of his personality as is his voice. It will always be distinctive of him and peculiar to him, but it may be improved or it may deteriorate. Just as a person with a naturally shrill voice may by practice tone it down and modulate it, so a pianist by careful listening and practicing can soften and overcome the defects of his touch. It is essential that a pianist hear his own shortcomings. If he can hear his imperfections he is on the way to mastering them.

There are different ways of developing touch. A good one is to develop the imagination. In teaching, this is one of the best means of getting a desired result. For instance, if you are teaching a lullaby you might impress upon the pupil's mind a picture of the mother rocking her baby to sleep. Most children have been in such situations and if they can realize just what the music is meant to convey they will unconsciously induce the proper touch. Or if you can appeal to the pupil's emotion he will strive to put his feeling into his playing.

A pupil must learn to listen to the tones he is producing. His ear must be cultivated until he hears the right tone. If he does not recognize a poor tone when he makes it, he will not care about changing it. However, he may have the right ideal and still be unable to obtain on the piano the tone he hears in his mind's ear. The use of a few technical details solves this difficulty. Certain conditions are essential for a beautiful touch. Possibly the most important one is a loose and flexible arm. After one can relax his arms and shoulders at will, he can make it easier to produce a beautiful tone. While, if he plays with a stiff arm, it is not only fatiguing but also extremely difficult to obtain good tones. A player's finger tips must be sensitive too. However,

nothing need be said about the pupil's finger tips except as to position; for through practice they will unconsciously develop a feeling for the keys. The position at the piano is important. A pianist should sit well back from the piano so that his arms and hands are free and not in a cramped condition.

Any good pianist uses different methods of attack for different types of tone. One way of obtaining a beautiful singing tone is to hold the fingers close to the keys and then drop them with a dead weight on the keyboard. The whole weight of the arm and shoulder is behind that touch and if one desires depth in his tone this is an effective way of getting it.

If one wishes a loud ringing tone the hand should start a long way from the key and then be dropped rapidly. The more rapidly the hand falls the bigger the tone will be. This is not a dead weight drop but a live weight drop and the inclination of the hand is to spring back from the keys after they have been struck—just as a rubber ball will rebound when thrown to the floor. Another type of touch is used in scale work and rapid finger work. This is a quick rapid finger stroke—the arm is relaxed but has nothing to do with the touch.

The different touches are cantabile, a singing touch, staccato, a sharp snappy touch, non-legato, half way between legato and staccato and portamento which is an exaggerated legato. In playing staccato the keys are struck but not pressed. A very pretty melodic staccato may be secured by touching the keys and quickly withdrawing the hand away. Generally speaking, a melody hand is relaxed, while a coloratura hand is not so much relaxed—standing on tip-toe so to speak—ready for brilliant action.



An Analysis Lesson on Edward MacDowell's Witches' Dance

Prepared in Collaboration With

MRS. EDWARD MACDOWELL

Introductory Note

By DR. ALLAN J. EASTMAN

(The following lesson on the *Witches' Dance* by the great American composer, Edward MacDowell, was prepared by an expert teacher of national fame, in collaboration with Mrs. MacDowell, who has hesitated to write definite notes in person. However, all the material is based upon her own suggestions. In many ways the writer feels that it will present new and very different ideas upon the nature and interpretation of this work, one of the most unusual successes in the history of American music.)

Prior to studying the work itself, the student will find it advantageous to read the following notes pertaining to the life and work of MacDowell. No American composer in the field of symphonic, vocal or piano music of the higher class, has produced works which have met with such international acclaim as has this tone poet. Edward Alexander MacDowell was born in New York, December 18, 1861. He died there January 23, 1908, and was buried at Peterborough, New Hampshire, where many of his greatest works were created and where has been established The MacDowell Colony to provide for workers in all the creative arts the best working conditions. Already notable results have been given to the world.

In his childhood, in New York, MacDowell's instructors were J. Daitz, R. P. Desvernin and the great virtuoso, Teresa Carreno, who at once recognized the remarkable talent of the boy and gave him special attention. Later this brilliant woman introduced into her programs many of the notable works of her own time. Upon one occasion she told the writer that the greatest artistic thrills of her career came when she was playing the works of MacDowell.

MacDowell Abroad

In 1876 we find MacDowell hard at work at the Paris

Conservatoire, under Marmontel (piano) and Svendsen (theory). At this age his talents were so manifest, in



different directions, that it was uncertain whether he should become a painter or pianist.

A Lesson on the Witches' Dance

While printed lessons upon a pianoforte composition must, at best, be wholly analytical (there being no opportunity for the teacher's criticism), music can nevertheless be said which will help the active-minded student, who may not have the advantage of a carefully trained instructor.

Behind every composition there is always a background which, when understood, contributes much to the proper interpretation of the composition. Innumerable people essay to play this composition without the slightest idea of what Mr. MacDowell had in mind when he wrote the work. Indeed, many have a totally different conception of the piece from that intended by the composer.

The first error that most people make about the *Witches' Dance* is that they have a different kind of *Witch* in mind. They think of some old hag, like the witches in Macbeth, or the witches which the good folk of Salem feared when they nightly barred their doors to keep them out. That is not at all the kind of spirit which Mr. MacDowell pictured. It was rather the mischievous demons or elves who fly in clouds through the air, like pixies. They were light gossamer notions, mischievous, but delicate as a feather, wafted by the swift March breezes. They soured the milk and put a blight upon the wheat, and did all sorts of antics which got people into trouble, but they were not to be feared or loathsome about them. Because so many people have pictured a malignant old hag, or crone, in association with the *Witches' Dance*, the average student hangs away at the piece and tries to add a kind of tragic or morbid element to it. Mr. MacDowell never had this thought. He played most of the work as though it were made of thread lace. Indeed, in the following

modifications of the original, and the following suggestions given, I am following the precedents set down by him, and in this way I have felt at liberty to do away with one repetition and also to eliminate one extremely awkward passage, which makes the whole work needlessly difficult for many students, and has doubtless placed it beyond the grasp of many who would otherwise be able to play it with pleasure. These changes in no way injure the artistic value of the work. Indeed, they are the very changes sanctioned by Mr. MacDowell and often played by him.

The Lesson Begins

Well, let us begin with the lesson. The metronome makes 128 notes a dotted quarter note, a fair speed, but unless you have a remarkable technique, you will find it desirable to begin the study very much slower, possibly, counting at first three beats to the measure, with the eighth note equaling, let us say, 72 or 84. Most teachers find there is an advantage in studying any piece that is to go very fast ultimately, at an aggressively slow pace at first. Indeed, it is impossible to study this at first with a high finger action, although when it is really played, the notes trip off in groups from fingers held almost as high as cowhairs.

Imagine at the start that the air is fairly filled with clouds and clouds of pixies, whirling and posing and playing about, bent upon mischief. Catch this spirit from the start. Most of the editions of this work are quite without pedaling, but Mr. MacDowell certainly never played it without using the pedals. In this edition I have endeavored to indicate the pedals and this contributes to the gossamer effects of the piece quite as much as anything that can be done with the hands.

In 1878 he went to Germany, where he studied with Louis Ehrlert in Weisbaden. In 1879 he entered the famous Dr. Hoch's Conservatory at Frankfurt, studying piano with Carl Hellmann and composition with Joachim Raff. In 1881 MacDowell accepted a position as teacher of pianoforte at the Darmstadt Conservatory. The following year Raff introduced MacDowell to Liszt, who was much interested in the work of the young American and placed his *Modern Suite* (Opus 10) on the very important program of the annual concerts given by the Allgemeine Deutsche Musikverein, MacDowell himself playing the piano part.

In 1884 he visited America and married Marian Griswold Nevins. Miss Nevins was a brilliant and sympathetic pianist, destined for the concert stage and very carefully trained for years by MacDowell. She permitted her art to remain in the background during the life of her husband, but since his death took America every year with notable success, contributing her income to the MacDowell Association at Peterboro.

After again visiting Europe MacDowell returned to America in 1888 and settled in Boston. Nikisch, Gerick and Pauer were enthusiastic over his works and gave him every facility for public presentation with the Boston Symphony Orchestra. In 1896 Columbia University of New York called MacDowell to the Chair of Music. The next year he became the director of the Mendelssohn Glee Club of New York.

MacDowell stands easily at the head of American composers, because of his innate musical gifts, his grasp of musical forms, large and small, his facility and logical means of expression and his rich, poetic soul. His music is, at times, as bold as the mountain tempests, and again as delicate as spring zephyrs in the waving iris.

In publishing the following lesson on the *Witches' Dance* the main body of the text follows certain pedagogical suggestions made by Mrs. MacDowell.

In the first measure, at A, I would like to call attention to the fact that Mr. MacDowell practically always played the passage so that the grace note in the left hand came first, and not with the first note in the right hand, as is ordinarily done. In other words, he played the grace note as though it were a part of an imaginary preceding measure, making the first chord as arpeggio, thus—



When the performer has a fine grand piano, it is desirable to use the middle pedal to sustain the last chord for the first few measures. If you have not such a pedal, employ the regular damper pedal here, because that chord must be heard delicately sustained.

Throughout the composition some students will wonder why the pedal is employed, although the bass notes are marked distinctly staccato. How can they be sustained and be staccato? The pedaling in these, played atmospherically, is quite necessary; and if the staccato notes are struck lightly enough, their percussive value will give the suggestion of staccato.

At B the melody-like flight of the witches really begins. Here the melodic line surges up and down, and the dynamic effects for the most part follow the line. That is, as the melody ascends the melody becomes ever

so slightly louder, and as it descends, slightly softer. The hands, after much practice, become very sensitive to these swirls of tone. It must not be played like a Czerny exercise with angular corners.

Like further concerns is required until letter C is reached. Here the wrist staccato should be as light as possible. Indeed, the effect described by Dr. Mason, in which the hand seems to be lifted sharply from the keys rather than struck, seems to be desirable. In the interesting passage at D, endeavor to have the right hand and left hand as even as possible. The same is true at E and at F. Here again the lightness is produced by the illusion of playing as though lifting the hands away from the keys instead of striking them.

The Pedal and Staccato

At G do not be afraid of the quick pedal indicated on the bass notes. These are marked staccato, to be true, but Mr. MacDowell always played them with the pedal to avoid a "bony" tone. It is almost impossible to play them in these low registers without giving a too brittle, too thumpy effect.

At H begins a kind of triumphant little march as though the pixies were glowing over the accomplishment of their work. Watch the crescendos and the decrescendos here very carefully.

At I make the effect with the right hand as much like a trill as possible. Indeed, for these four measures the tempo may be slightly accelerated, gradually. All the left-hand notes in these four measures may be made more staccato and more dramatic if played with one finger, the second or third finger. In the next four measures, if Mr. MacDowell had a pupil with a small hand, he encouraged him to play the bass thus—

Ex. 2



instead of as written.

Ex. 3



Indeed, he would often play it this way himself and thought that it added color.

At J, a passage which seems to bother some pupils, the difficulty will disappear if it is regarded as being written in 1 measure, without the intervening bar line. This applies to all the measures as far as K.

Ex. 4



At K the pixies have worked up to a fine frenzy of imitatory inquiry; and the one measure rest comes like a flash of silence. The effect is very dramatic if the rest is not overheld. The attention of the audience is smitten by this rest more than it would be by a crashing chord; if the crescendo approaching it is carefully developed and the total silence come abruptly enough.

The theme is resumed again at L with thistle-down lightness, proceeds to a fortissimo at M, followed by martellato octaves, which should be judiciously retarded as they approach the entrance of the little march theme. Again at N this theme should be played very delicately and sweetly, but not mimicingly or with sentimentality. Note the crescendos leading to fortissimo at O and at P, and the still greater crescendo at W leading to the climax of the composition at R.

A Quick Ending

Again the pixies commence to swarm in the summer night. Dawn is approaching and, like all good pixies, they must soon vanish. Strive for this hushed effect from here to the end. Students familiar with previous editions will find that twenty-four measures here are eliminated which do not add any particular value to the work. Indeed, my impression is that by proceeding to a quick ending the artistic effect is enhanced.

At T do not hurry the recitative nor make the frequent mistake of playing it heavily. Remember, these are not the witches of Macbeth. With the prestissimo at U, the first shafts of sunlight scatter the whole horde of pixies until they vanish in thin air. The grace notes

in measure U, as in measure V, always precede the bass notes and are played with it.

Note the quick pedal in the last three measures and the final low E in W. This I find myself putting in insincerely, as did Mr. MacDowell, although it appears in none of the editions.

How to Speed Up on Technic

By Helen Maguire

A Lesson from the Motor Car

"TECHNICIAN—one skilled in the mechanics of his art." To become this—study the automobile.

You know that to be able to do anything at top speed, to break a record, seems to be the most desirable thing in the world until you can do it *yourself*. After that it ceases to be wonderful, and like everything else, speed at the piano, once attained, quietly takes its place as only one part of the complete equipment of the pianist. Only one part, but a very important one. And since no boy or girl can ever get the right "slam" on speed until in possession of it, the sooner it is acquired the better.

Therefore—Learn the Lesson of the Motor

Twenty-five years ago makers of motor cars believed that the time had come for a trial of speed. They had a race—a grand affair—and the winner of this terrific race showed an average of seven and a half miles an hour! Compare this with the one hundred and seven of to-day. The point I wish to make is that the *mechanism* of these two cars is the same. This on the authority of Waldemar Kaempffer, who says: "The old horseless carriage was not any different in operative principle from the automobile of today. *Scientific research and the chemist have made all the difference in speed.*"

Tremendous Gain in Speed

All this tremendous gain in speed, then, has been worked out in the *laboratory*. Mind has made the car of to-day what it is, not mechanics. Speed has been accomplished in the laboratory, made possible by chemical action and experiment. Take one item, the tire, of which you know the importance. Who would ever think of *rope* being made the subject of chemical laboratory study and research? Yet one cord tire in use today is the result of a tremendous amount of laboratory experiment, by which it was proved that this particular cord would flex nine million times before it began to ravel; that it has unusual stretch and the greatest tensile strength. That is the difference between rope that is "just rope" and rope that has been studied. And that is the difference, too, between fingers that are "just fingers" and fingers that have been studied, between *spina mus* brains and speed that is the *result* of brain.

People say "piano technic is just a matter of fingers." It is not. Fingers are important, just as the tire is important, but speed at the piano is a matter of brains. It is the work that is done in *your* laboratory that breaks records.

Advanced Speed

Pianistic speed has been advanced about as rapidly as has automotor speed. German musicians lowered the metronome marks that Chopin placed on his compositions, saying that it was impossible to play them clearly at such a speed, when along came Godowsky, the ambidextrous, and not only advanced the rate of speed on the Chopin compositions, but added hundreds of notes, and the left hand parts to the left hand alone and played with *one* hand what had been considered too difficult for two; and the end is not yet!

It's a good brain that knows its own hands! How many million times will your cords (muscles) flex before they begin to get ravelly? Have your muscles unusual stretch and great tensile strength? And what is tensile strength? It is as necessary to speedy muscles as is to much tire. How much do you understand about your own motor? Of course you know that your "motor area" is cerebral, that your motor is a nerve that passes from your central nervous system to your muscles and by the impulse it transmits causes motion. And if your motor is not in your hand, and your hand is speedy only as your motor is a good one. And to speed up your technic you must make your practice hour an hour

of laboratory work and experiment. You must be your own chemist, and make your own tests.

To do this you will need a watch and a notebook. Take either a scale, arpeggio or finger exercise, anything your teacher has assigned for your technical practice, and time yourself to find how many times you can do this in one minute. Second, time yourself to see how many times you can play this before feeling fatigue. Third, times on can play this with many mistakes you make in one minute. Rapidly with mistakes is *not* speed; it is stumbling, and would not be counted in any laboratory (or on any campus, either). Then, having timed yourself as to accuracy, make careful record in your note book. Date it, and proceed to time yourself in the same way every day, making careful notes of each day's findings.

If you will this you will find your note book interesting reading, for there will be an advancement, I promise, as you study and improve your "parts." There are as many "parts" to a pianist as to an automobile. You have to work to make every section of your circuit complete and to keep it well "lubricated," from page to eye, from eye to brain, from brain to muscle, from muscle to finger-tips, and so to the piano keys; and then right over again, page to eye, eye to brain, etc. and over and over again, endlessly as the turning of a wheel.

And if a hitch occurs anywhere it is you who must find out where and why and correct it. No one can do this so well as you, yourself. Paderewski said: "The hand you play the piano with is the hand you never see, the inner hand, that can only be felt." And no one can feel this hand but you or know better its condition, strength and weakness. If there is fatigue it is you who can best find out whether this is because you have neglected to flex or to relax or whether you are using a wrong set of muscles or a wrong position. All these things are best worked out in your own "laboratory," and you can work them out yourself even as Chopin worked out things for himself, not depending either upon teachers or books. He said: "In a good mechanism the aim is not to play everything with an equal sound, but to acquire a beautiful quality of touch and a perfect shading."

Each Finger's Role

For a long time players have acted against nature in seeking to give equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it. The thumb has the greatest power, being the thickest and freest. Then comes the little finger, at the other extremity. The middle finger is the main support of the hand, assisted by the index finger. Finally comes the weakest finger, As to this Siamese twin of the middle finger, some players try to force it to become independent; a thing impossible and unnecessary. There are, then, many different qualities of sound, just as there are different fingers. The point is to *utilize* the differences, and this is the "art of fingering." That is the way one boy worked things out for himself, and so can you. Take your eyes, brain, muscles and fingers and study them as you practice until, as you free your eyes by memorizing and toss the printed page aside, so, too, you free your upper brain of all mechanical work, giving it to the automatic brain, the *modula oblongata*, and this makes room for the soul of the music you are to express by means of nerves and muscles that are strong, "quick," tensile, ductile and compliant, until, "having stored honey cell by cell in the dark, you are ready to receive the ultimate gift that music has to bring; namely, the identification of it with all other noble effort, the perception of its *truth*, which is one with the truth of everything that is beautiful. The light it brings illuminates the whole world and turns it into the garden of God."

Good speed and technic then will be yours.

A careless song, with a little nonsense now and then, does not misbecome a monarch. Walpole

The entire vitality of art depends upon its being full of truth, or full of use. Ruskin

WHEN TWILIGHT FALLS

CEDRIC W. LEMONT

A modern song without words, by a very promising American writer, introducing happily an old French folk song, Grade 4.

Andante M.M. ♩ = 72

MARCHE FANTASTIQUE

WILSON G. SMITH, Op. 73

Broad and imposing. To be played in grand marchstyle. Very popular as a solo.

SECONDO

Allegro moderato M.M. ♩ = 108

pp *satte pace*
Sue lower

mf

L'istesso tempo

last time to Coda

p poco a poco cresc. *ff rallent.* *ff ben marcato*

TRIO
p Poco Allegretto

CODA
con tutta la forza

pesante e ff al fine *fz fz fz*
Sue lower

MARCHE FANTASTIQUE

WILSON G. SMITH, Op. 73

PRIMO

Allegro moderato M.M. ♩ = 108

pp misterioso *p*

mf

L'istesso tempo

last time to Coda

rallent.

ff ben marcato.

Poco Allegretto

TRIO
p gioioso

CODA
con tutta la forza

SECONDO

IN HUNGARIAN STYLE

To be played with fire and abandon in the manner of a Hungarian Csardas.

Allegro M. M. ♩ = 126

SECONDO

EMIL KRONKE

* From here go back to ♯ and play to ♯, then play Coda.

Copyright 1922 by Theo. Presser Co.

British Copyright secured

PRIMO

IN HUNGARIAN STYLE

EMIL KRONKE

PRIMO

Allegro M. M. ♩ = 126

* From here go back to ♯ and play to ♯, then play Coda

WITCHES' DANCE

THE ETUDE
E. A. MAC DOWELL, Op. 17

Page 824
See a lesson on this composition prepared in collaboration with Mrs. E. A. Mac Dowell, in the text of this issue.

Presto M. M. ♩ = 128

Op. 17

E. A. MAC DOWELL

pp leggiero
p
pp leggiero
cresc.
staccato
staccato
simile
mf
sempre cresc.
f
ff
pp leggeriss.
ten.
stacc.
poco a poco cresc.
ten.
cresc.
f
pp

THE ETUDE 8

DECEMBER 1922 Page 825

The musical score is written for piano and consists of ten systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The piece includes various technical challenges such as triplets, sixteenth-note runs, and complex chordal textures. Expressive markings include *cresc.*, *leggieriss.*, *dim.*, *pp*, *ppp*, *poco a poco cresc.*, *quasi trillo*, *martellato*, *a tempo*, *ff*, *marcatiss.*, *poco rall.*, *staccatiss.*, and *leggiero*. The score is divided into sections marked with letters E, G, H, I, J, K, and L. The piece concludes with a final chord marked with a double bar line and a repeat sign.

THE ETUDE 8

DECEMBER 1922 Page 825

cresc.

leggieriss.

dim.

pp

ppp con 2 Ped.

il basso non legato e molto legato leggiero

poco a poco cresc.

quasi trillo

cresc.

martellato

a tempo

ff e marcatiss.

poco rall.

staccatiss.

leggiero

Page 826 DECEMBER 19

ff martellato **(M)** *pp dolce* **(N)** *leggiero e non legato*

sempre p *poco a*

a tempo *poco rall* *dolciss. molto rall.* *legg.* **(O)** *p*

f **(P)** *f* **(Q)**

f **(R)** *f* **(S)** *pp legg.* *staccato*

cresc. *p* *pp leggiero*

8^{va}

poco rall.

dolciss.

8^{va}

poco a poco dim.

8^{va}

pp

a piacere (Andante)

quasi recitativo (T)

pp

Prestissimo M.M. = 152

rit al lento

(U) *pp leggieriss.*

quasi trillo

simile

(V) (W)

IMPORTANT EVENT

IMPORTANT EVENT

From *Scenes from Childhood*, pieces which are to be played to children rather than by them. *Important Event* may depict a Christmas house party with all the bustle of arriving guests and the consequent festivities. Grade 3.

R. SCHUMANN, Op.15, No. 6

Allegro deciso M.M. $\text{♩} = 138$

ADORATION

THE ETUDE

Arr. by the Composer

FELIX BOROWSKI

Splendid and inspiring. Long popular in its original form (violin and piano) but also much liked as a cello solo or organ voluntary. Grade 4.

Andante

mf
con Ped.
a tempo
rall.
p
cresc.
dim.
p
Allegretto agitato
rall.

THE ETUDE

mf
con Ped.
a tempo
rall.
p
cresc.
dim.
p
Allegretto agitato
rall.

SONG OF THE DRUM

ANNA PRISCILLA RISHER

A jolly little recreation based on a familiar drum rhythm. Grade 2.

Allegro M.M. = 144

mf
con Ped.
a tempo
rall.
p
cresc.
dim.
p
Allegretto agitato
rall.



Brunswick's Annual

21 Distinguished Models This Year!

A Design and a Price to Meet
Every Requirement

Whether your problem be an exquisite console, to blend its dignity with a drawing room reflecting The Louis Seize period, or an instrument to place on the nursery table, for the children's musical hour, you will find a Brunswick to meet it—delightfully.

Pictured here are 21 supreme instruments—a design to meet every home requirement. And a price to meet every purse more than half way.

All embody the exclusive features which have made Brunswick dominant in the world of musical art. The instrument chosen by the world's critics because of its astonishing facility in achieving mastery of the so-called "difficult" tones, and by famous artists of the New Hall of Fame as best fitted to perpetuate their art to posterity.

Yet—a Brunswick, as you will note, costs no more than an ordinary phonograph.

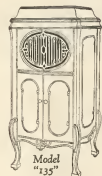
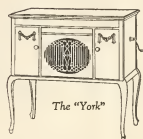
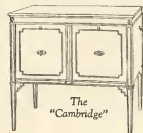
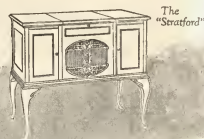
Where to see—and hear

For a demonstration, at which you will not be urged to buy, call at your nearest Brunswick dealer.

The Brunswick phonograph plays all makes of records. And Brunswick Records play on any phonograph.

THE BRUNSWICK-BALKE-COLLENDER CO.

Manufacturers—Established 1842
CHICAGO NEW YORK CINCINNATI TORONTO



© B. B. C. Co., 1922

B R U N S W I C K

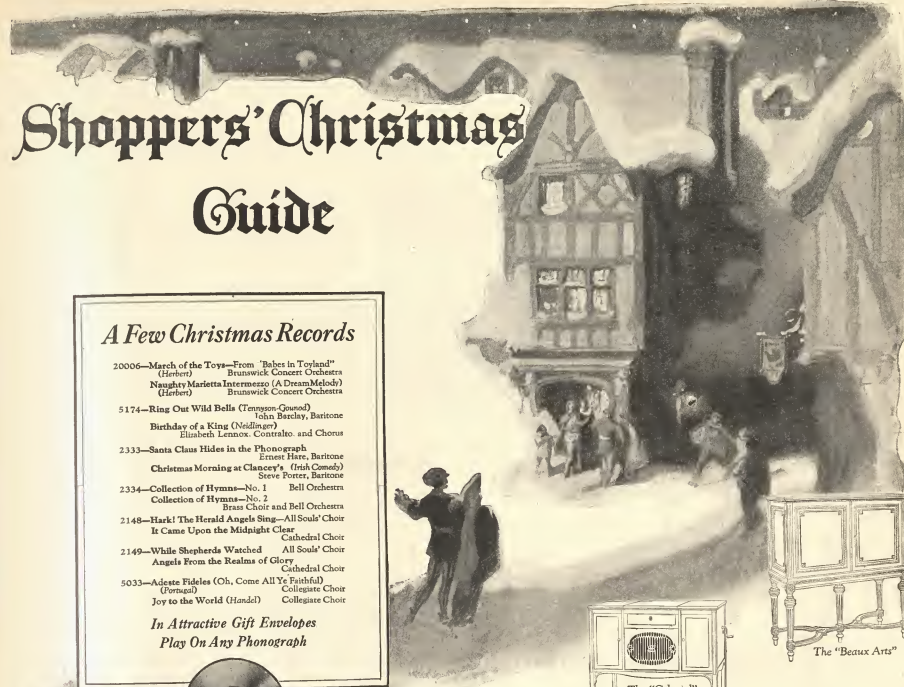
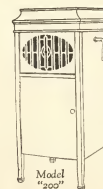
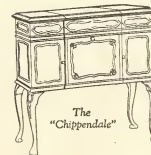
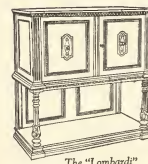
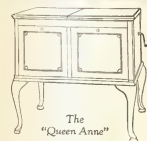
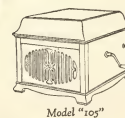
PHONOGRAPHS

Shoppers' Christmas Guide

A Few Christmas Records

- 20006—March of the Toys—From "Belles in Toyland"
(Giesler) Brunswick Concert Orchestra
Naughty Marietta Intermezzo (A Dream Melody)
(Giesler) Brunswick Concert Orchestra
5174—Ring Out Wild Bells (Tennessee Gossard)
John Barclay, Baritone
Birthday of a King (Nedlinger)
Elizabeth Lennox, Contralto, and Chorus
2333—Santa Claus Hides in the Phonograph
Ernest Hare, Baritone
Christmas Morning at Clascy's (Irish Comedy)
Steve Porter, Baritone
2334—Collection of Hymns—No. 1 Bell Orchestra
Collection of Hymns—No. 2 Brass Choir and Bell Orchestra
2148—Hark! The Herald Angels Sing—All Souls' Choir
It Came Upon the Midnight Clear
Cathedral Choir
2149—While Shepherds Watched
All Souls' Choir
Angels From the Realms of Glory
Cathedral Choir
5033—Adagio Fideles (Oh, Come All Ye Faithful)
(Vernard) Collegiate Choir
Joy to the World (Handel) Collegiate Choir

In Attractive Gift Envelopes
Play On Any Phonograph



W I C K

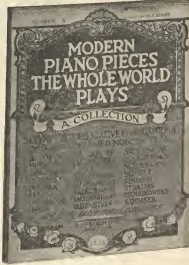
AND RECORDS

D. Appleton and Company Present the Universally Popular Modern Piano Collection Modern Piano Pieces the Whole World Plays

256 Pages
70 Compositions
Original Edition
Price, \$1.25

LIST OF CONTENTS

A. L'Eglise.....	Pierre	Murmuring Brook.....	Poldini
Alla Mazurka.....	Nemrowsky	Nachtstuck Op. 23, No. 4.....	Schumann
An Album Leaf.....	Wagner	Nocturne.....	Borodin
Angelus (Scenes pittoresques).....	Papillon.....	Grieg
At Sunset.....	Maisenet	Petite Mazurka.....	Sopelinkoff
Au Bord du Danube.....	Wormser	Petite Valse Op. 10, No. 2.....	Karganoff
Auf Stillen Waldespfad R. Strauss	Pres de l'Eau.....	Blamess
Au Matin.....	Goldard	Reverie Op. 34, No. 5.....	Schutt
Barcarolle Op. 33, No. 2.....	Jensen	Romance.....	Rachmannoff
Barcarolle Op. 33, No. 2.....	S. Scharwenka	Romance Op. 2, No. 2.....	Raff
Beim Kranzweiden.....	Weiss	Romance Op. 44, No. 1.....	Rubinstein
Berceuse.....	Dalbruck	Romance Op. 5.....	Tschikowsky
Berceuse Op. 16, No. 1.....	For Felicitas	Romance Sans Paroles.....	Four
Berceuse Op. 26, No. 7.....	Schytte	Scotch Poem.....	MacDowell
Canzonetta.....	Cui	Serenade.....	Borodin
Chanson Triste.....	Tschikowsky	Serenade.....	Olsen
Characteristiqe.....	Sendling	Silhouette Op. 8, No. 2.....	Deorak
Consolation Op. 19, No. 6.....	Leschetizky	Silhouette Op. 8, No. 4.....	Deorak
Consolation No. 2.....	Liszt	Song Without Words.....	Saint-Saens
Cradle Song.....	Lysensky	Souvenir.....	Drda
Crescendo.....	Lasson	Souvenir Op. 10, No. 1.....	Karganoff
Elgie Op. 1, No. 3.....	Fonoff	Spanish Dance Op. 12, No. 1.....	Moszkowski
En bercaut.....	Schmitt	Spring Song.....	Merkel
Erotion.....	Grieg	Sylvains, Les.....	Chaminade
Gavotte Moderne.....	Tours	Toreador et Andalouse.....	Rubinstein
Gay Dance Op. 20.....	Sorante	Tramerei.....	Rubinstein
Gondola, La.....	Henselt	Valse Gracieuse.....	Deorak
Habanera.....	Chabrier	Valse Lente Op. 12, No. 2.....	Schutt
Humoreske Op. 10, No. 2.....	Tschikowsky	Villanesca.....	Granados
In the Wood.....	Poldini	Waltzes Op. 39 (Selected).....	Rachman
		Wurmt? Op. 12, No. 3.....	Schumann



Complete
"Whole World"
Series Catalogue
on Request

NOT MAILED TO
CANADA

For sale at all Modern Music Shops throughout the U. S.
D. APPLETON AND COMPANY

35 WEST 32nd STREET
NEW YORK CITY

Songs by G. ROMILLI

G. Romilli, is an American Song Writer, who is rapidly taking a position among the best. His songs are full of melody and rhythm. Add these little gems to your repertoire.

MARIETTA

Price 50 cents

A Neapolitan love song with a graceful rhythm and full of spirit.

Sung for the Victor by

GIUSEPPE DE LUCA

Bariitone of Metropolitan Opera Co.

Victor Record No. 60068 Price, \$1.25

Ma - ri - et - ta, want you come and stay with

me!

Ma - ri - et - ta,

just as sweet as you can be!

JUST WITH YOU

Price 50 cents

A love song with a graceful waltz rhythm, easy to sing and a splendid program number.

Just with you where the lights are shining

oh, just with you and a love un-dy-ing,

just with you by the deep blue

sea.

Other Excellent Romilli Songs

La Serenata Price 40 cents

Venetian Song Price 50 cents

Love's Token Price 50 cents

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

PILLOW TIME

Price 30 cents

A dainty little "lullaby time" croon delicious in its unaffected simplicity with a drowsy humming refrain.

Pil - low time, my ten - der lit - tle

ba - by, Pil - low time, your

dad-dy's soon be here, Pil low

LADDIE and LASSIE

Price 50 cents

A folk song with unusual charm for all time.

When I was a Lad - die and

you were a Lassie, how well I re -

mem - ber - in days far - aw - ay, Tho

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

REIMHERR

WELL-KNOWN CONCERT TENOR

Says:-

"'Dear Little You' is a dandy little song and I will be happy to use it."

A "dandy song" this! Mabel Kelly-Steincker, The Kaufman Male Quartette, The Smith-Spring-Holmes Orchestral Quintette and numerous others are using it.

DEAR LITTLE YOU

Also published for Low Voice. High Voice. CLAY SMITH

Original "Lullaby Time"

Voic - Dear lit - tle you, O dear lit - tle you, I re - mem -

ber - in days far - aw - ay, Tho

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.



The Poem

A real song lyric with an appealing

romantic sentiment

By

ROScoe GILMORE

STOTT

The Music

A musically setting, melodious to a popular

degree that wins the discriminating song

lover

By CLAY SMITH

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

THEODORE PRESSER CO., Publishers PHILADELPHIA, PA.

GRAND CHORUS

ANGELA BECKER

Gt. full without Mixture
Sw. full
Ch. full
Ped. full
Coups. Sw. & Chto Gt.
Gt. Sw. & Chto P

An imposing, well-written postlude, for any festa loccasion.

Alla marcía

Gt. (non legato)

Manual

Pedal

Sw. both hands

Gt.

Sw. Obce only *Meno mosso* (Trem.)

Ch. Dulc.

Ped. Soft 16'

rit.

a tempo

Gt. at first

D.C.

HEART'S ENCHANTMENT

SONG WITHOUT WORDS

A model drawing-room piece, tuneful, ornate and richly harmonized. To be played in rather free time. Grade 3½

Tempo Rubato M. M. ♩ = 72

THE ETUDE

L. RENK

THE ETUDE

SIRENS

WONDERLAND FOLK, No. 5

A seductive waltz movement, in characteristic style. The quintuplets (groups of five) should be played like short trills, evenly & without accentuation. Grade 3

In slow waltz time M. M. ♩ = 132

JAMES H. ROGERS, Op. 50, No. 5

TWO FAIRY STORIES

Sleeping Princess

MONTAGUE EWING

Montague Ewing is a contemporary English composer who has had many successes to his credit. He specializes in teaching pieces. These two numbers, from a new set "The Golden Window," may be played in succession, returning to the first one. Grade 2½.

Slowly and softly M.M. ♩ = 60

The Ugly Dwarf

Moderato M.M. ♩ = 84

Copyright 1922 by Theo. Presser Co.

International Copyright secured

HAPPY-GO-LUCKY

WALTER ROLFE

As a teaching piece this bright little number presents a melody alternating between the hands in two-measure phrases. Grade 3.

Allegretto con moto M.M. ♩ = 108

To my friend George Mac Nabb.

WHEN GRANDMOTHER DANCED

CHARLES HUERTER

With the real old-time flavor. To be played daintily and precisely.

Tempo di Minuetto M.M. = 108

Copyright 1922 by Theo. Presser Co.

SNOWFLAKES

British Copyright secured

GEORGE F. HAMER

A very useful teaching piece introducing the combined melody and trill. Play in exact time and with automatic precision. Grade 24.

Moderato M.M. = 84

Copyright 1922 by Theo. Presser Co.

British Copyright secured

SHEPHERD GIRL'S SUNDAY

OLE BULL

Ole Bull (1810-1880) the great Norwegian violinist pours into this gem in folk-song style his passionate love for the North and his country-men. Originally for violin, of course, it nevertheless makes a beautiful piano solo. Grade 4.

Adagio M.M. = 72

THE LAST ROSE OF SUMMER

A most playable and sympathetic arrangement of the good old tune.

Adagio sostenuto

Transcribed by L. AUER

VIOLIN

PIANO

molto espress.

mf

rit.

p

p

pp

cresc.

p

molto rit.

f

largo

pp

espress.

O MASTER, LET ME WALK WITH THEE

WASHINGTON GLADDEN

This deeply religious text has a masterly setting. A most singable song.

PAUL AMBROSE

Andante

mp

O Master, let me

walk with Thee In low-ly paths of ser-vice free; Tell me Thy se-cret; Help me bear—

rall. *Più mosso*

The strain of toil—The fret of care. Help me the slow of heart—to move— With some clear win-ning

Più mosso

rall.

word of love; Teach me the way-ward feet to stay, And guide them in the home-ward way.

rall. *colla voce*

a tempo

Teach me Thy pa-tience; still with Thee

rall.

piu mosso *cresc.*

In clos-er, dear-er com-pan-y, In work that keeps faith sweet and strong, In trust that tri-umphs o-ver wrong;

accel. *cresc.*

In hope that sends a shir-ing ray, Fardown the fu-tures broad-hing way; In peace that on-ly Thou canst give,

rit. *p placido*

With Thee, O Mas-ter, With Thee, O Mas-ter let me live.

rall. *p* *< rall. >*

rall. *p rall.* *rall.* *pp* *rall.*

molto rall.

O Mas-ter, let me walk with Thee In clos-er, dear-er com-pan-y.

molto rall. *p* *dim.* *pp*

JESSIE S. MINER

A dramatic recital song. A big number in every sense.

To Rev. A. Koziney
THE ROVER

RICHARD KOUNTZ

Allegro con spirito

f non troppo allegro

Up and down the wide world ev-ry-where I roam,

ff *non troppo allegro*

con Ped.

I was but a strang-er, I, the rest-less rang-er, By the chance winds blown. Now the dust-y high-road

rit. *ff* *molto rit.* *meno mosso* *mp a tempo*

rit. *ff* *molto rit.* *mp* *a tempo*

rall. *mp*

greet me with a smile, Friendly wayside bow-ers, Hedge-es, grass and flowers, Bid me rest a-while.

rit.

Andante con moto e cantabile

I can hear your whis-per in the ech-os call, While your

p a tempo *mp* *rit.* *fall.*

soft touch lin-gers, In the sun-beams' fin-gers, In the rain-drops'

mp *rit.*

Tempo I. *rit.* *a tempo* *rit.*

Up and down the wide world ev-ry-where I roam, A I was but a strang-er, I, the rest-less rang-er,

rit. *a tempo* *rit.*

By the chance winds blown. Up and down the wide world, free as o-ocean foam,

molto meno mosso *rit.*

molto rit. *a tempo* *rit.*

Allegro molto con fuoco

molto passione non troppo presto *cresc.* *ff*

Of you grow-ing fond-er, As I wan-der, Ev-ry-where is home.

molto passione non troppo presto *cresc.* *ff* *sempre*

The Singer's Etude

Edited by NOTED SPECIALISTS

A Voice Magazine Complete in Itself

Nine Steps in Vocal Progress

By Stanley Muschamp

WHEN one listens to the voice of a Mario, whose singing Owen Meredith said would melt a soul in purgatory, one is struck by the spell of the singer's art to the extent that he forgets for the moment the pathway over which the singer has taken so many, oftentimes weary, steps. The glister of the lights, the sounds of the orchestra, the scenery, and the general excitement of the performance, hide the past for the time being, and all that goes to make up the art of the singer is lost in the enthusiasm of the night.

But what is it that makes such a performance possible; what has been necessary that a man can appear before an audience and transport the listeners for the time being to another world? Has he arrived by a route permissible to all, or is the pathway opened only to the privileged few? These are some of the questions that surge through the mind after hearing the singing of a great artist.

The Art of Singing is a subject about which all may learn something. It is not necessary that one be possessed of an unusual voice to study voice culture; though the better the voice, the better he will find the opportunity to succeed professionally. A knowledge of singing is a delightful accomplishment; and one who understands something of the art can better appreciate the efforts of others.

The Coming Professional

However, this article is directed toward those who are contemplating a professional career. After reading various magazine articles about the marvelous rise from obscurity of Samuel Sime to the position of first tenor of the opera, or the rise of Signor Salvatore Sanmarzano, and that his unusual talent enabled him to advance to these heights with comparative little or no study, *thereupon*, the young singer blies himself to some large city (provided he can beg, borrow or steal the money), finds an humble lodging in some hall bedroom, learns a few of the more popular concert songs, and then decides himself into believing that it will be but a short time until the entire world will be begging for admission to hear him sing.

The idea of the real pursuit of the art of singing, accompanied with the determination to work until success is assured, is rare. Therefore, the writer has attempted in this article to show the *nine steps* in elementary voice culture, which may help some reader of *THE ETUDE* in deciding his own problems.

The singer must conscientiously consider the following questions:

- Am I really fond enough of music itself to work out the problems as a professional matter; or am I merely like so many thousands who wish to sing a few popular songs?

- Am I planning to study singing just to entertain at an evening "stagnary"; and to be complimented by those who have never studied?

One can at once see that the angle of attack practically speaking, is of no importance, you are really downright earnest, and have the other qualifications, you may ac-

complish wonders. But it means very little indeed to have the other gifts unless you know that you have the all-absorbing, all-potential propelling force of desire. DESIRE! Let it be spelled with capitals. It is safe to say that no singer ever became great unless there was enough desire to consume the obstacles, both normal and abnormal. *Work and Sacrifice*; these are words to interpret in their largest and fullest meaning. Do not deceive yourself; because if you commence the career and do not persist in working, you will have one of the bitterest of all disappointments awaiting you.

II The singer must have some means of determining whether the native vocal material is adequate.

This is one of the hardest steps to take. How is the singer to obtain the right kind of opinion when he knows himself that he is decidedly in the more elementary condition vocally. What is the right kind of opinion, anyway?

Experimentation must be the method adopted, which will assist most effectively in determining the vocal aspect of the voice is young. This and the advice of musicians of broad musicianship will generally open the way for this step.

One must be fair to one's self at this period and not let the lack of expressive quality be discouraging. If invariably there is a desire to express through the art of music. To compare one's own young, immature voice with the warm, colorful tone of a Caruso or a Calve, places the singer at a disadvantage, and the question should be considered in that light.

The Ear and Rhythmic Sense

III Another step in this ladder of Vocal Progress is the consideration of the Ear and Rhythmic Sense. We would not consider this a momentary distraction, a string quartet, the members of which could not tune their instruments. So it must be with a singer; his ear, even at the beginning, must be keenly sensitive to the true pitch, and must feel decidedly disagreeable to any tone, but that sounds in the center of the pitch. It is not enough that the singer hit the bullseye, he must hit the center of the bullseye when it comes to singing in tune.

Then the Rhythmic Sense should be alive not only to the strong accent of a military band as it marches down the avenue stirring the pulse of all within hearing; but the finer gradations of accent must become of interest and also must be able to feel the beat of the interpretation of the composition.

Rhythm, the fundamental, the primitive, must be the foundation upon which all our music is built. It is before there was any melody, harmony or counterpoint, there was rhythm.

IV Good Health wedded to Good Physique. This is almost obvious enough to be passed quickly; yet a word concerning these most requisite twin assistants will not be out of order. All through

the student days and on into professional life there will be very little opportunity to give up to ills of various kinds. During the student days there will be so much ground one desires to cover that he will feel there will not be a moment to waste. After this period has passed and the young singer is trying his professional wings, and even when he has become a full-fledged artist, there will be innumerable rehearsals, many of them long and from home, many of them when will return worn and weary. It is then that his good health and physique will benefit him most and enable him to recover quickly, to be in prime condition for the next day's program.

A Pleasing Personality

A pleasing personality is an asset, when one considers the actual presentation of the song. The appearance of the singer affects the audience in a large measure when it makes its final decision of the performer. I remember the impression the late Alfine Osmond made upon her audience. As soon as she came upon the platform, before she had even sung a note, the audience was immediately charmed.

V The fifth step to consider may be termed artistic vision in the mirror of the mind. This time the embryo-professional should look to see what interest in general he has in the kindred subjects, Painting, Sculpture, Literature, to which may be appended Languages, and the Drama. Are you moved intellectually, emotionally, when you stand before a statue by Andre del Sarto or a piece of sculpture by the great Michel Angelo; are you thrilled when you read Thackeray or Stevenson, or deeply impressed at the drama of Shakespeare or Moliere; do you desire to have the ability to express yourself in another language than your own?

A Drama in Miniature

Did you ever think that every time you sing a song, in reality you are enacting a drama? In it you not only are describing the scene, but also upon your ability to interpret the scene depends your success in conveying to the listeners the lines which some composer has set to music. This implies that you have a good mental picture of the scene the song brings forward, and how will you be able to have the best mental pictures if you have not been interested in the subject of pictures? A moment's thought on this phase of the singer's art and one can readily see the importance of a deep interest in the kindred arts.

VI After the decision that your fondness for music is real, and particularly so for your own voice; that your ear is good enough to time your voice and that your sense of rhythm is keen—then comes the momentous question, "Whom shall I select for my instructor in this subject which is to be my life work?"

"Ah, there's the rub!" Of teachers and teaching there is no end. Teachers with this kind of method, teachers with

that kind of method, all promising results which in themselves sound well if the results they claim have been obtained by use of their particular prescription. But unfortunately this is not always true. More than one promising beginner has had his possibilities dashed to pieces upon some such rock as mentioned above, and been left with scarcely a single plank upon which he could float ashore. Yet, let it be said here, to the credit of teachers, that among those in the profession are some of the finest men and women found in any walk of life; men and women whose character is above reproach, at whom the finger of scorn has never been pointed.

My method of advice to young singers who have come to me for consultation has been to ask, "Have you really considered what you should receive when you go for a singing lesson?" If you have, then you will experience little difficulty in deciding whether you have gone to the right teacher. If you have little or no idea what you should receive at a singing lesson, then how will you be able to tell whether your selection is a good one or not? You will see that I am inferring that before you visited any teacher you had begun to listen to singing with your mind and not only with your emotional faculties. If you have been attending musical performances of all sorts with this thought prompting your attendance, then you will have commenced to gather some of the necessary requisites a singer should have, and thus you will approach this subject of selecting a singing teacher intelligently. This too often is not the case.

The Pupil's Responsibility

VII After you have selected a singing teacher should you relinquish further personal responsibility? By no means. If you have a grain of common sense! Your life work has barely commenced. It is now your business to see that from lesson to lesson the teacher gradually folds the subject to you, beginning with the simplest rudiment of articulation, passing step by step through the various points, thereby assisting you in mastering the problems as they present themselves. If you cannot do this, then you are not a good student and the truth is not in you.

Here is where the teacher should meet the student fully half way, if no farther. The student should come to the lesson filled with questions and the eager desire to have them answered to his heart's content. If he goes away from the lesson with an unsatisfied feeling, then something is wrong, and I would be inclined to think that the fault did not lie entirely at the door of the student. No teacher can make a singer to whom he says he can; but, by being filled with knowledge of his subject and enthusiasm for his subject, then a teacher may be sure that he is imparting the greatest of all pleasures in life, that of helping some aspiring, talented person to help himself.

VIII Now, if the student has answered more or less satisfactorily to himself the foregoing questions, if, in other words, he has taken the first seven steps, where upon the Journey does he find himself? He knows that he has passed the first milestone, but that the second mile is directly in front of him! What shall he do? The words of the answer are easy to write, but the practice of them is the acid test. The old story concerns, Felix Mendelssohn, may be apropos at this time. It is related that on one occasion he was heard to remark, if he did not practice one day he was quite conscious of it; if he did not practice two days his friends were conscious of it; if he did not practice for three days in succession, every one who heard him play was conscious of it. What is the application of this story at this step in our journey?

To me it means that, from now on, the student must give himself over to the arduous responsibilities of the years that must intervene between the day he commences his formal studies and the day he makes his debut. In other words, his days of daily practice have begun. These days, in some ways, will prove to be the happiest of his life. Who has not heard friends talk with enthusiasm of the days in college, who has not heard some artist friend enthuse about the time passed in the atelier of some famous artist or the Ecole des Beaux Arts; or the delights of the years given to the study of the "bella Italia"? It may be that no success of later years will surpass the joys which will come to him now.

IX Between the last step and the present one many months of study will have passed, several years of learning the use of the voice, the laws governing music which all musicians must learn to obey, the rich experience of becoming intimately acquainted with the standard literature of singing—the songs of Schubert, Schumann and Brahms; the Oratorios of Handel, Haydn and Mendelssohn; the operas of Weber, Wagner and Verdi. What a wonderful time it has been! not by any means all sunshine, but there is little that grows anywhere without the need of some rain; and so it has been with our music-study. But if we have attended to our business as we should, there is no reason to doubt the effort put forth.

The Value of It
"Ah!" says someone, "all who devote several years to the study of singing do not become Caruso nor Galli-Curci." Quite true. Neither do all who study electricity distinguish themselves as did Benjamin Franklin; neither do all who study medicine make such a discovery as did Harvey. One could cite instance after instance, but these two will suffice to make clear what is meant to be said; though all who take the subject of singing may not scale the loftiest peaks of the Matterhorn or Mont Blanc, there are many places along the mountain side where the view is wonderful. Half way between the railway station of Visp, in one of the valleys of Switzerland, and the stupendous Gornegrat, far, far above in the secoms and next to the Matterhorn, is the little town of Zermatt. There is where most of the folk of that locality live. Few are those who go higher, and fewer still who climb to the very top. And that midway between Visp and the Gornegrat may be found many varieties of the loveliest flowers, and one may see reviews the remembrance of what will be seen throughout his entire life.

It is not necessary to have climbed to the highest heights of the mountain to enjoy its grandeur, neither is it necessary to have a Calve or a Gave to be able to had the pleasure which comes through the sincere study of the beautiful art of singing.

KIMBALL

"Quality made the name—the name insures the quality"

GIFTS chosen with distinction are certain to register appreciation. The KIMBALL Grand Piano assures a lifetime of pleasure and satisfaction, and is the musician's preference because of its purity of tone, reliability of construction, and rare physical beauty. The ever popular KIMBALL Upright is always a treasure. KIMBALL instruments are built complete in the KIMBALL plant, and are reliably guaranteed.



KIMBALL
Reproducing Pianos
Upright Pianos
Player Pianos
Music Rolls

Describe catalogs, also nearest dealer's address, sent to you on request

W. W. KIMBALL CO.

(Established 1857)

Factory and Executive Office
CHICAGO, U. S. A.

W. W. KIMBALL CO., Dept. KE
360 South Wabash Avenue, Chicago, Ill.
Gentlemen: Please mail catalog and information concerning
Wabash
KIMBALL Grand Pianos KIMBALL Phonographs
KIMBALL Upright Pianos KIMBALL Player Pianos
Also mail paper door pattern for "Bijou" Grand—free.
Name _____
Address _____

A VALUABLE
Christmas
Present
for Music Lovers

Correct Tone Production at the First Lesson

By George Chadwick Stock

THERE is a way of getting a sure hold on correct tone production at the very first vocal lesson. By this is meant a tone that is musical and free from any throat strain, and that the beginner gains at once a working knowledge of the principles of correct tone production, otherwise he will start in a stumbling way on his vocal career. It must be remembered that the vocal student is wholly in the dark at the outset of the study and the teacher's first business is to make sure that he gets the way of the path ahead of him.

You may ask, "How can a singer whose tone is faulty and perhaps pretty firmly fixed in faulty ways of producing tone quickly produce a faultless tone?" The answer is this: If he is able to speak a single word, for instance, the word "man," intelligently, he can be correctly shown to sing a tone correctly and will so sing it, no matter what may have been his previous faulty tone production. For example, if ask the student to say "on," first with rising inflection as though "on" carried a question, "on?" Then repeat it with falling inflection, "on." Now see if the word "on" can be sung with the same ease and naturalness of tone production on the pitch of middle C then D then E and so on up to G second time to be clear. Try to get the idea of "talking on a scale" as F. Davies, a former instructor of the writer, used to say.

At first sustain the tone on this word

only for a second, as in speech, then for two seconds, then three, and so on. Be sure the notes of sustenance is perfect before attempting the longer periods. Perfect progress is measured by perfect achievement not by ground covered. The idea is this: Get your cue as to what correct production of the singing voice is, through the medium of a correctly spoken syllable or word; then apply this principle of tone production to the sung syllable or word.

It will be to the advantage of singers young or old, to resort repeatedly to this simple practice of speaking and then singing words as above suggested. Any word will do. This expedient should not be at the first lesson to make clear to the student's mind exactly what free, faultless tone production sounds and feels like. Do not fail to get a clear idea of this simple principle of tone production and apply it time and time again as above directed. Men and women who are obliged to do a great deal of speaking or singing will be benefited by following out this line of vocal work.

Extend the range of the voice half-tone upon half-tone, going higher only as the notes are sung with freedom and ease. It is best to keep practice between C and C for awhile, using various kinds of intervals and scales within this octave. Low voices can safely go lower than is here indicated. Low voices which sing high or low had better keep within this limited range until correct tone production becomes an established habit.

PRACTICAL NATURAL COMMON-SENSE VOICE TECHNIQUE

By GUIDO FERRARI

Instructor of Singing

The Only Self-Teacher Book Written Which Teaches the Development of a Beautiful Natural Free Tone.

Explains in a clear concise manner, easily understood by anyone, the development of a good, clear and resonant voice. A complete study of tone production. Illustrations and explanations show fully and accurately the correct position of the mouth and tongue. Fully explained the correct way to sing. It teaches how to sing. Every word and note is a lesson.

Christmas Cash Price, \$5.00

Make remittance by check or Draft Office money order to

GUIDO FERRARI, Presser Bldg., 1714 Chestnut St., Philadelphia, Pa.

Entertainments of all kinds, Operettas, Pageants, Action Songs, Plays, Musical material, etc. "The Jewell," 1714 Chestnut St., Philadelphia, Pa. Agents: Chicago—The Eldridge Entertainment House, Franklin, Ill. Also Denver, Colorado, 345 South Logan St.

ENGAGEMENT RING WALTZ

Study of love, passion and joy. "The Jewell," 1714 Chestnut St., Philadelphia, Pa. Agents: Chicago—The Eldridge Entertainment House, Franklin, Ill. Also Denver, Colorado, 345 South Logan St.

DO YOU STUDY SINGING? ARE YOU MAKING PROGRESS? IF NOT, WHY?

Read—"The Secrets of Svangeli"

By J. H. Duval

And You'll Find Out

\$2.00 at all Music Dealers and Booksellers
Published by James T. White, 70 Fifth Avenue, New York City

Please mention THE ETUDE when addressing our advertisers.

A Violin Magazine Complete in Itself

ply the bowings without having the music marked with the slurs. All the other bowings can be taught in similar manner, the bowing being changed on the proper count in the measure. The counting each note also assists the student in playing the study in even time; as, when no counting is done, the widely differing bowing combinations often play havoc with proper time values.

Mr. Albert Spalding, the noted Virtuoso has been interviewed by Sevcik and a pupil of Ysaye. This interview is one of several for future issues.

ly successful American Violin
by Mr. Otto Meyer (assistant
) on Practical Violin Playing.
1 violin interviews scheduled

Orchestra and ensemble playing is the great school for sight reading, since each player must keep up with the rest, "sink or swim." There can be no loitering on the way or stopping to correct mistakes; every player must keep up with the others or drop out. This necessity for "keeping up" sharpens the wits and improves the sight-reading ability to a really remarkable extent. Orchestra men are invariably splendid sight readers. They have to be, since their bread and butter depends on it.

Please mention THE ETU

NEW YORK

E when addressing

ther. The ear is involving both muscular
ognize the nicest ment, progress becom

Please mention THE B...
our adv

CAUTION when addressing
advertisers.

brain never com-
of developing and
life comes on, it
ility and plasticity
becomes more dif-
ficult playing, in-
dental develop-
increasingly more

From the Far East Six Orientals for the Piano

By George Tompkins

This work is now press but the special introductory offer will be continued during the current month. It consists of a volume of idealized tone sketches suggestive of the poetry and romance of the Orient. These pieces are not difficult to play, lying chiefly in the intermediate grades, but they contain some rather unusual technical devices which make them more interesting to study. This volume will be gotten out in handsome style with characteristically illustrated titles.

The special introductory price in advance of publication is 40 cents per copy, postpaid.

Play and Sport By A. Satorio, Op. 1235

Here is a volume containing forty short numbers suitable for study or recreation purposes that may be used to very good advantage in bridging the gap between the second and third grades. For the study of rhythm, style and touch these will be found especially useful. Mr. Satorio's studies are never dry but always tuneful and interesting. As there are no great stretches, this book is particularly well adapted for small hands.

The special introductory price in advance of publication is 35 cents per copy, postpaid.

Golden Memories By Mrs. H. B. Hudson

In the first book of Mrs. Hudson's series of teaching helps for young students, entitled, *A B C of Golden Memories*, the pupil sees capital letters instead of the usual notation. In the next book, *Melodies Without Notes*, the letters are carried out further. In the third book, which is for four hands and named *Twenty-five Melodies for Teacher and Pupil*, the pupil, playing the piano part, uses capital letters, while the teacher's part is in the usual notation. Now, in the new volume which has been in preparation, the pupil will play from the capital letters, but the regular musical notation is given also and familiar tunes are used, harmonized in the simplest possible manner. This new book leads the pupil right into notation. The special introductory price in advance of publication is 25 cents per copy, postpaid.

The Ghosts of Hilo (Heelo) Hawaiian Overture By Paul Bliss

A play for girls, with bewitching costumes and dreamy music. There are two Hilo dances and the accompaniment of piano, gong and tom-tom adds much to the atmosphere.

Hawaiians are great believers in Ghosts and the plot brings in much about them. Quaint costumes of the old Hawaiians are revived and the pretty story of the lost Little Sister runs throughout the overture until the dramatic end. The stage directions are printed complete in the last part of the vocal score. All dialogue and music is also in each copy. The play may be extended to fit an evening or reduced to a half hour for pretty shifting scenes and haunting melodies.

Our special cash price in advance of publication is 40 cents.

Secular Mixed Chorus Collection

In this volume are many choruses, easy and medium in grade of difficulty. There are humorous and serious numbers, short and long, all suited for the many needs of the concert or special musical evening. This collection contains only choruses which have proven their worth by their use among our patrons. Choirmasters can also use this book to advantage, as it is a store well to have a few secular choruses in the repertoire of the choir for use at church socials, entertainments, etc., and a volume of this kind provides an opportunity to obtain such material at a minimum cost. The advance of publication price is 35 cents, postpaid.

Exhibition Pieces for Piano Solo

One of the best-known concert pieces of the present day is the paraphrase of Strauss' *Die Danube Waltz* by Schuler-Ever. This number will be found in a volume of idealized tone sketches suggestive of the poetry and romance of the Orient. These pieces are not difficult to play, lying chiefly in the intermediate grades, but they contain some rather unusual technical devices which make them more interesting to study. This volume will be gotten out in handsome style with characteristically illustrated titles.

The Crimson Eyebrows A Fantastic Romance of Old China

Musical Comedy in Three Acts
By May Hewes Dodge
and John Wilson Dodge

The *Crimson Eyebrows* ambitious in that it occupies an entire evening for performance, but it is so easy to produce, so tuneful and catchy in music and so bright in dialog and plot that it comes within the reach of all amateur organizations. A stage manager's guide will also be published, giving all directions, so that no professional help will be required.

The Solo parts are written to sing easily, and are within the range of average voices. The stage pictures and costumes are pretty and most attractive. All the characters are Chinese and wear Oriental costumes. The advance of publication price is 35 cents a copy, postpaid.

Works Advance of Publication
Special Children's Price
All-Asian Christmas Service of Prayers, by Mrs. R. R. Forman. This little work is now published, ready to be sent to all who have in preparation, the pupil will play from the capital letters, but the regular musical notation is given also and familiar tunes are used, harmonized in the simplest possible manner. This new book leads the pupil right into notation. The special introductory price in advance of publication is 25 cents per copy, postpaid.

Well-known Hymns for Men's Voices by Frederick Wick. This work contains twenty-four selections, all arranged particularly for this book. They can be used for church or fraternal society purposes. The work contains many well-known compositions particularly suitable for men's voices and so arranged as to be most attractive. The retail price is 50c.

Junior Collection of Festivals. This is a collection of twenty-three new, easy numbers suitable for young people's choruses and choirs. We know of no work which has contained such a variety of compositions. The contents will be found valuable for all church and social occasions. Some very ambitious anthems are included but not too difficult for the average choir. The retail price is 50c.

To all choir directors and those interested in the music of their church, choir and school, we have prepared a copy of the above three works will gladly be sent postpaid for the marked price or will accept for inspection to any interested party.

No Better Gift Than A Magazine Subscription

The *ETUDE MUSIC MAGAZINE* is for everyone interested in music and musical affairs, whether a professional or amateur, student or teacher. It appeals to every musical taste. With this, the world's best musical journal, you can combine other high class periodicals at a considerable saving. As a gift nothing has more lasting value than an *ETUDE MUSIC MAGAZINE* subscription. It comes as a constant memento of your thoughtfulness every month in the whole year. Let us expedite your gift subscriptions work out, the performance will take about twenty cents as twenty-one, or even more, may take just.

Placing your order immediately does not necessarily mean that the magazine will be sent before the holidays. Specify the date on which you would like it to arrive and we will do all in our power to see that it is delivered at that time. We will be glad to send an appropriate gift card bearing your name and good wishes if you will make the request at the time your order is sent to us.

Do Your Christmas Shopping At Our Expense

The Christmas holiday season is always a strenuous one for the purse stringer to have a volume of this character when players become somewhat advanced as it furnishes admirable material upon which to draw without the expense of high-priced editions of single pieces in sheet form. The special introductory price in advance of publication is 40 cents per copy, postpaid.

The Crimson Eyebrows A Fantastic Romance of Old China

Musical Comedy in Three Acts
By May Hewes Dodge
and John Wilson Dodge

The *Crimson Eyebrows* ambitious in that it occupies an entire evening for performance, but it is so easy to produce, so tuneful and catchy in music and so bright in dialog and plot that it comes within the reach of all amateur organizations. A stage manager's guide will also be published, giving all directions, so that no professional help will be required.

The Solo parts are written to sing easily, and are within the range of average voices. The stage pictures and costumes are pretty and most attractive. All the characters are Chinese and wear Oriental costumes. The advance of publication price is 35 cents a copy, postpaid.

Let Us Be Your Magazine Clearing House

An attractive catalog showing the best magazines at reduced prices in combination with the *ETUDE MUSIC MAGAZINE* is now off the press. If you have not received a copy, drop us a post card and we will be glad to send you one. By making use of this catalog you can not only arrange your own clubs with the *ETUDE MUSIC MAGAZINE* but you can save from 10 to 40 per cent.

A Really Valuable Renewal Offer on Etude Subscriptions

How would you like to get a bright, new collection of piano pieces for young folks, something really worth while? To those who renew during the current month, whether their subscriptions expired during the past, present month or some future date, we will send postpaid, the Young Folks' Folio of Piano Pieces, upon receipt of \$2.20. This portfolio contains 85 entertaining pieces in medium grades. Any piano player will enjoy these numbers. Every piece is a gem. The fact that more than 5,000 copies have been sold since the portfolio was published, only a few months ago, indicates its popularity and stamps it with the approval of discriminating teachers and players generally.

Send us one new subscription with your own renewal, total price for the two, \$4.00, and we will send this splendid folio to you postpaid without any additional charge.

Have You Heard This New Song Success?

MY MEMORY

ROB ROY PEERY

A ballad with one of those refrains that stay in your memory.

SEND 25 CENTS, Stamp Accepted, for Your Copy THEODORE PRESSER CO., PHILADELPHIA, PA.

Magazine Clubs as Christmas Gifts

We will be glad to enter your order for the *ETUDE MUSIC MAGAZINE* in combination with any of the following widely read periodicals. Please note that these are money saving prices. Where can you buy a gift more appreciated than by sending to your friends or relatives one of these splendid combinations?

ETUDE MUSIC MAGAZINE..... ALL FOR
Pictorial Review..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
McCall's..... \$2.35

ETUDE MUSIC MAGAZINE..... BOTH FOR
Pictorial Review..... \$2.75

ETUDE MUSIC MAGAZINE..... BOTH FOR
Boys' Magazines..... \$2.50

ETUDE MUSIC MAGAZINE..... BOTH FOR
Mother's Magazine..... \$2.15

ETUDE MUSIC MAGAZINE..... BOTH FOR
Design..... \$3.10

ETUDE MUSIC MAGAZINE..... BOTH FOR
Every Child's..... \$2.50

ETUDE MUSIC MAGAZINE..... BOTH FOR
American Magazine..... \$4.25

ETUDE MUSIC MAGAZINE..... BOTH FOR
St. Nicholas..... \$5.25

ETUDE MUSIC MAGAZINE..... ALL FOR
McCall's..... \$4.75

ETUDE MUSIC MAGAZINE..... BOTH FOR
Pictorial Review..... \$3.25

ETUDE MUSIC MAGAZINE..... BOTH FOR
Woman's Home Companion..... \$3.25

ETUDE MUSIC MAGAZINE..... BOTH FOR
Modern Pictorial..... \$3.40

ETUDE MUSIC MAGAZINE..... BOTH FOR
Review of Books..... \$4.75

ETUDE MUSIC MAGAZINE..... BOTH FOR
Cosmopolitan..... \$4.75

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Cosmopolitan..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

ETUDE MUSIC MAGAZINE..... BOTH FOR
Physical Culture..... \$4.00

Schools and Colleges

CHICAGO and VICINITY

Chicago Musical College

FELIX BOROWSKI, President

Dr. F. ZIEGFELD, President Emeritus

The Leading and Largest Conservatory of Music and Dramatic Art in America

FALL TERM NOW OPEN

Faculty of More than 100 Teachers including the following noted artists: (Alphabetically Arranged)

PIANO	VOCAL
MAURICE ARONSON	BELLE FORBES CUNTER
EDUARD BOUSLAWSKI	ROSE LUTIGER FRENE
EDWARD COLLINS	RAY HUNTER GANNON
HARRY DETWILER	MABEL SHARP HERRIN
LILLIAN POWERS	DR. FERY LILLER
MAX KRAMM	JOHN B. MILLER
ALEXANDER KRAH	ADOLF NUHMANN
LOUIS VICTOR SAAR	EDOARDO SACERDOTE
C. GORDON WEBERTZ	BURTON THATCHER

HARMONY, COMPOSITION, COUNTERPOINT, CANON AND FUGUE

FELIX BOROWSKI, LOUIS VICTOR SAAR, HAROLD B. MARYOTT, JULIA LOUISE CARPENTERS (Piano)

TEACHERS' RECITALS

HAROLD B. MARYOTT (Vocal) MAX FISCHEL (Violin) MAURICE ARONSON (Piano) WALTON PYRE (Expression and Dramatic Art) BURTON THATCHER (Vocal) LEON SAMETINI (Violin) RUTH ADLIN (Dancing)

PUBLIC SCHOOL MUSIC

HAROLD B. MARYOTT

DRAMATIC ART AND EXPRESSION

WALTON PYRE

AL ORCHESTRAL INSTRUMENTS TAUGHT

FREE SCHOLARSHIPS

OF THE TOTAL VALUE OF \$20,000

75 Value and 140 Partial Scholarships awarded each year. Application blank on request. Mason & Hamlin Grand Piano, presented for competition in the Post Graduation Class by the Mason & Hamlin Co. Conover Grand Piano presented for competition in the Graduation and Senior Diploma Classes by the Conover Piano Company. Valuable Violin presented for competition in the Violin Department by Lyon & Healy. Entrance examinations for admission to the Conservatory will be held on December 15th and 16th. Musicians as judges and with Chicago Symphony Orchestra. Opera Scholarships. 15 prizes of \$100 each; 15 of \$100; 15 of \$50 in the classes; also Diamond, Gold and Silver Medals. Dormitory Accommodations.

CARL D. KINSEY, Manager,
620 SOUTH MICHIGAN AVENUE
CHICAGO, ILL.

AMERICAN CONSERVATORY

JOHN J. STADT President

The COSMOPOLITAN SCHOOL OF MUSIC and DRAMATIC ART

DR. CARVER WILLIAMS, President

An eminent faculty of 60 artists offers to prospective students the course of study based upon the highest standards of education, also courses in collegiate studies for students unable to attend university.

For information, address Dept. E.
E. L. STEPHEN, Manager
16th Floor Kimball Building, Chicago, Ill.

Lake Forest School of Music

JOHN J. STADT President

Offers in all branches of music. Domestic and foreign students. Faculty of 60 artists offers to prospective students the course of study based upon the highest standards of education, also courses in collegiate studies for students unable to attend university.

For information, address Dept. E.
E. L. STEPHEN, Manager
16th Floor Kimball Building, Chicago, Ill.

Private Teachers

who can qualify themselves as teachers of music. Faculty Member of the Western Conservatory. Conservatory advances for their pupils at home.

E. H. SCOTT, Kimball Hall, Chicago.

STANDARD GRADED COURSE OF STUDIES FOR THE PIANO

FOR THE PIANO

Compiled by W. S. B. MATTHEWS. IN TEN GRADES (TEN VOLUMES). PRICE, \$1.00 EACH GRADE

One Hundred Thousand Students Annually are Now Using This Work with Splendid Results

An unequalled compilation of the best studies culled from the works of the World's Greatest Writers and Pedagogues

FOR SALE BY ALL MUSIC DEALERS

Any one of all ten grades of this course may be had by teachers for examination

Theodore Presser Co., Publishers, Philadelphia, Pa.

IN SANTA CLAUS LAND

A CHRISTMAS PLAY FOR GIRLS AND BOYS

WORDS AND MUSIC BY Gertrude Martin Rohrer

PRICE, 30 CENTS NET

THEO. PRESSER CO.

A LITTLE play admirably adapted for amateur use in Sunday School or day school, and suitable for children's play.

It contains all the elements of a good play, and is a most valuable addition to the repertoire of the choir for use at church socials, entertainments, etc., and a volume of this kind provides an opportunity to obtain such material at a minimum cost. The advance of publication price is 35 cents, postpaid.

Schools and Colleges

NEW YORK and NEW ENGLAND

Virgil Conservatory

MRS. A. M. VIRGIL, Director

32nd year begins September 25th, 1922

Unparalleled Success

Virgil Method: Artistic, Reliable, Rapid
The Greatest of All Teaching Methods

Virgil "Tek" 7 $\frac{1}{2}$ Octave Practice Instruments

Two and Four Octave Portable Instruments in Suit Case. Perfect touch. Graded weight

Studies and pieces, grades I to VI

Unequaled for teaching and recitals

Child's pedal economical and durable.

Send for Catalogs. Inquiries solicited.

VIRGIL CONSERVATORY
120 W. 72nd St., New York

THE ETUDE

Music for the Christmas Organ Recital

By William C. Carl

For many years the Pifferari have frequented the streets in Rome at Christmas time. Their playing of the Piffero, an instrument resembling the Oboe, gave Handel his inspiration for the Pastorale Symphony in the *Musical*, and their appearance in Rome during the Yuletide season is a custom of long standing, dating back many years. Some of the music has been arranged for the organ and is effective.

A Christmas Recital should also represent the spirit of the day. What are more beautiful than the old *Noel* arranged by Guilmant, which all Christmas Eve go to hear the Master play on the Piffero in the La Trinité, and in recent years to the Church of St. Eustache to hear Bonnet play their. Bach wrote several *Chorales* for the Christmas festival, notably in *Die Jubilo* and *In Thee Is Joy*. His *Pastorale in F Major* is also frequently played. There are *Christmas Pastorales* in large numbers; and among these by Corelli, Meckel, de Lange, W. T. Best, Lemare, Perle, and Georges Gounod are well known. The *Pastorale Symphonies* by Bach and Handel are natural familiar numbers.

Pieces bearing the title of "Christmas" by Dubois, Bossi and our own Arthur Foote are each excellent. *Un Viage* Pastorale, a unique number by Leleand, and *Noel sur les Flutes*, d'Aquin, both of the old French school, are unique and add a touch of novelty. Otto Malling, the Danish organist, has contributed several. Among the best known are *The Shepherd in the Field*, *Christmas Eve* and *Bethlehem*. Saint-Saens, when at La Madeleine, wrote *Chorales on Carols from Norway* that will live for all time. *The Mistletoe* of Dandrieu and Mally are delightfully quaint and give contrast. Joseph Bonnet has written a *Fantaisie sur deux Noels*, and a brilliant concert number of sterling style, *Rhapsodie Catholique* (with pedal solo), now well known here from the composer's playing it during his American tour.

The *March of the Magi Kings* (with the guiding star) by Dubois is a popular number, while *The Holy Boy*, by John Ireland the English composer, comes as a novelty.

To give added variety, the *Copied Pastorale* by Frescobaldi, and the *Chorale de Noels*, by Pachelbel should be heard. *The Shepherd*, by Lemmens and *O Come All Ye Faithful*, by Cleland, are grand recital selections. As a finale, the *Fantasy of Lemmens*, the *Toccata from Widor's Fifth Symphony*, or *Aleluia*, by Marie Joseph Ech, would either one give a brilliant conclusion to a recital chosen from the numbers mentioned.

Funerals and Festivals
Probably no living musician has the retrospect that is possessed by Sir Frederick Bridge, who says that he began his public career, telling the tale at Rochester Cathedral at the memorial service of the Duke of Wellington in 1852. Since then Sir Frederick at Westminster Abbey has played the funeral dirge for almost every great man who has died in England during the last fifty years. In addition, he has played the music for the gayest weddings. Playing for funerals of the illustrious did little to make the general English musician sober, since he has the reputation of being the most famous wit in the profession.

Lighting
Sour Music Teacher (to careless pupil): "My dear, do you know why you remind me of lightning?"

Pupil: "No, professor."

Music Teacher: "You never strike twice in the same place."

AMERICAN INSTITUTE OF APPLIED MUSIC

Metropolitan College of Music

Kate S. Chittenden, Dean

and a FACULTY OF SPECIALISTS

teaching Music in all its branches

Opened October 22

Master Courses as well as courses for the less advanced

Special Courses for Teachers

For Catalogue and Circulars address J. LAWRENCE ERB, Managing Director, 212 W. 59th St., New York City

ITHACA CONSERVATORY

1 DeWitt Park, Ithaca, N. Y.

Special advantages to those looking to educational or concert work. All Instru-

ments. Vocal, Dramatic Art and Physical Training. All graduates eligible to teach in N. Y. Public Schools. Ten buildings, including Dormitories, Auditorium, Gymnasium, Studio and Administration Buildings. Year Book Sent on Request.

MASTER COURSES with world-famous artists in all departments. Fall term opened September 15th

Institute of Musical Art

OF THE CITY OF NEW YORK
120 Claremont Avenue, corner 132nd Street, West Broadway

Frank Damrosch, Director
Special classes in singing. Song and Opera Repertoire under

GEORGE HAMLIN
Special classes for advanced pianists and teachers from February to April under

CARL FRIEDBERG
For full information apply to the Director

GRANBERRY PIANO SCHOOL

Carnegie Hall, New York

Courses for PIANISTS
ACCOMPANISTS and

TEACHERS

The SIGHT, TOUCH and HEARING System of Teaching. Write for Booklet

Seymour School of Musical Re-Education

Harrison A. Seymour, Director
The Seymour School trains voice and instrumental students and also teaches the general public. Students will be trained in voice, piano, violin, cello, and orchestra. Special attention given to the study of the piano. Address: 111 W. 42nd St., New York City

Address: 111 W. 42nd St., New York City

Address: 111 W. 42nd St., New York City

Address: 111 W. 42nd St., New York City

Address: 111 W. 42nd St., New York City

ZECKWER-HAHN

Philadelphia
Musical Academy
1617 Spruce Street

Branches in West Philadelphia, Toga, Germantown, Doylestown

Directors: CAMILLA ZECKER, FANNY HAHN, CHAS. ZECKER, MARY ZECKER

Pennsylvania's Leading School of Music

5th Street. Classes in All Branches Preparatory Classes for Beginners

Training Courses for Teachers in all Departments

Pittsburgh Musical Institute, Inc. 1113 Bellefield Ave., Pittsburgh, Pa.

Heidelberg Conservatory of Music A STANDARD CONSERVATORY

Canto, Voice, Violin, Organ, Theory Thorough Teachers Rates Reasonable

For Free Catalogue address President CHARLES E. MILLER, 215 W. 11th St., Philadelphia

DANA'S MUSICAL INSTITUTE

WARREN, OHIO

THE SCHOOL OF DAILY INSTRUCTION IN ALL BRANCHES OF MUSIC

Address LYNN B. DANA, President, Desk E, WARREN, OHIO

DETROIT CONSERVATORY OF MUSIC

Francis L. York, M. A. Pres. 45th Year Elizabeth Johnson, Vice-Pres.

Finest Conservatory in the West

Offers courses in Piano, Voice, Violin, Cello, Organ, Theory, Public School Music and all branches of Music. Superior Public School Music Course. Excellent Special Courses in Piano, Voice, Violin, Organ and Theory. Certificate, Diploma and Degree awarded.

Students may enter at any time For detailed information address JAMES H. BELL, Secretary, Box 1, 345 Woodward Ave., DETROIT, MICH.

MacPHAIL SCHOOL

Complete one and two year courses leading to certificate and diploma

PIANO, VIOLIN, VOICE, ORGAN, PUBLIC SCHOOL MUSIC

Students may enter at any time. Low Tuition Rates. 100 Teachers. Nicollet at 8 Street Minneapolis, Minnesota

Valparaiso University

School of Music (Accredited)

VALPARAISO, INDIANA

The University School of Music offers courses in Piano, Voice, Violin, Cello, Organ, Theory, Public School Music and all branches of Music. Superior Public School Music Course. Excellent Special Courses in Piano, Voice, Violin, Organ and Theory. Certificate, Diploma and Degree awarded.

Address: CARL J. WATERMAN, Dean, Application, Wisconsin

Lawrence Conservatory

A Department of Lawrence College. Advanced courses in all branches of Music. Superior Public School Music Course. Excellent Special Courses in Piano, Voice, Violin, Organ and Theory. Certificate, Diploma and Degree awarded.

Address: CARL J. WATERMAN, Dean, Application, Wisconsin

Address: CARL J. WATERMAN, Dean, Application, Wisconsin

COMBS CONSERVATORY

PHILADELPHIA

A Residential and Day School of unparalleled facilities for the attainment of a complete musical education in all branches

A SCHOOL OF INDIVIDUAL INSTRUCTION

Because of its distinguished faculty, original and scientific methods, individual instruction, high ideals, breadth of character and spiritual training, the Combs Conservatory affords opportunities not obtainable elsewhere for a complete musical education.

Faculty: Gilbert Reynolds, Canto; H. A. Clark, Violin; Dr. Wm. W. G. Clark, Organ; Wm. W. G. Clark, Piano; Wm. W. G. Clark, Theory; Wm. W. G. Clark, Public School Music; Wm. W. G. Clark, Conservatory. Fifty pupils receive instruction. Complete musical education. Graduates for all branches of music. Superior facilities for instruction. Send for free literature. Address: 225 W. Broadway, Lehighville, Pa.

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYMONDS COMBS, Director

Offices, Dormitories and Studios Broad and Reed Streets

65th Year Founded by CLARA BAUR

Conducted according to methods of most progressive European Conservatories

Dramatic Art—Music—Languages

Faculty of International Reputation

Exceptional advantages for post-graduate and repertoire work. Department of Opera. Ideal location and residence department with superior equipment.

For catalogue and literature, address: Mrs. B. B. TUNNEY, Business Manager, 1000 E. 12th St., Cincinnati, Ohio

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

Schools and Colleges

MIDDLE WEST, PENNSYLVANIA and SOUTHERN

THIRTY-EIGHTH YEAR

A Residential and Day School of unparalleled facilities for the attainment of a complete musical education in all branches

A SCHOOL OF INDIVIDUAL INSTRUCTION

Because of its distinguished faculty, original and scientific methods, individual instruction, high ideals, breadth of character and spiritual training, the Combs Conservatory affords opportunities not obtainable elsewhere for a complete musical education.

Faculty: Gilbert Reynolds, Canto; H. A. Clark, Violin; Dr. Wm. W. G. Clark, Organ; Wm. W. G. Clark, Piano; Wm. W. G. Clark, Theory; Wm. W. G. Clark, Public School Music; Wm. W. G. Clark, Conservatory. Fifty pupils receive instruction. Complete musical education. Graduates for all branches of music. Superior facilities for instruction. Send for free literature. Address: 225 W. Broadway, Lehighville, Pa.

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYMONDS COMBS, Director

Offices, Dormitories and Studios Broad and Reed Streets

65th Year Founded by CLARA BAUR

Conducted according to methods of most progressive European Conservatories

Dramatic Art—Music—Languages

Faculty of International Reputation

Exceptional advantages for post-graduate and repertoire work. Department of Opera. Ideal location and residence department with superior equipment.

For catalogue and literature, address: Mrs. B. B. TUNNEY, Business Manager, 1000 E. 12th St., Cincinnati, Ohio

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

Louisville CONSERVATORY

Musical Center of the South

NOTED FOR INDIVIDUAL INSTRUCTION

Because of its distinguished faculty, original and scientific methods, individual instruction, high ideals, breadth of character and spiritual training, the Louisville Conservatory affords opportunities not obtainable elsewhere for a complete musical education.

Faculty: Gilbert Reynolds, Canto; H. A. Clark, Violin; Dr. Wm. W. G. Clark, Organ; Wm. W. G. Clark, Piano; Wm. W. G. Clark, Theory; Wm. W. G. Clark, Public School Music; Wm. W. G. Clark, Conservatory. Fifty pupils receive instruction. Complete musical education. Graduates for all branches of music. Superior facilities for instruction. Send for free literature. Address: 225 W. Broadway, Lehighville, Pa.

A School of Inspiration, Enthusiasm, Loyalty and Success

Illustrated Year Book Free

GILBERT RAYMONDS COMBS, Director

Offices, Dormitories and Studios Broad and Reed Streets

65th Year Founded by CLARA BAUR

Conducted according to methods of most progressive European Conservatories

Dramatic Art—Music—Languages

Faculty of International Reputation

Exceptional advantages for post-graduate and repertoire work. Department of Opera. Ideal location and residence department with superior equipment.

For catalogue and literature, address: Mrs. B. B. TUNNEY, Business Manager, 1000 E. 12th St., Cincinnati, Ohio

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

BOUNCE T. TUNNEY, Business Manager

EASTMAN SCHOOL OF MUSIC

The University of Rochester
ALF KUNDSCH, Director

An Endowed School, with Unexcelled Building and Equipment, Offering Complete Education in Music

Courses Leading to Degree Bachelor of Music. Courses Leading to Eastman School Preparatory Courses and Special Courses in All Branches of Music Including Orchestra Playing and Preparation for Teaching

A DISTINGUISHED FACULTY TO WHICH ARE ADDED THIS YEAR
Selma Pelham, Composition, Organ and Piano
John P. Vinton, Violoncello
Jeanne Woodford, Voice
Doro D'Astafly, Organ Accompaniment for Motion Pictures

Full Term Opened September 18, 1922
For Catalogue and Information, Address
THE SECRETARY, EASTMAN SCHOOL OF MUSIC, ROCHESTER, NEW YORK

NEW YORK SCHOOL OF MUSIC AND ARTS

140-150 RIVERSIDE DRIVE, NEW YORK Rufe Leach Steiner, Director

Beautiful location, overlooking Hudson River. Ideal home life for refined, cultured students. Day and boarding pupils. PUPILS CAN ENTER ANY DAY.

A special series of lessons for those who work during the entire winter to commemorate THE TWENTIETH ANNIVERSARY OF THE SCHOOL

These desiring to live in the school should make reservations now. Many eminent masters have been added to our celebrated faculty.

VOICE, PIANO, ORGAN, VIOLIN, HARP, AND ALL INSTRUMENTS
DRAMATIC ART, CLASSICAL DANCING, LANGUAGES. DRAWING AND PAINTING
Send for Illustrated Booklet

Crane Normal Institute of Music
Training School for Supervisors of Music
BOTH SEXES

Voice culture, sight-singing, extemporizing, harmony, form, music-history, choral-conducting, methods, practice-teaching. Graduates hold important positions in colleges, elite and normal schools.
\$3 MAIN ST. POTSDAM, NEW YORK

INTERNATIONAL MUSICAL AND EDUCATIONAL AGENCY

MRS. BARCOCK
OFFERS Teaching Positions, Colleges, Conservatories, Schools, All Church and Concert Engagements

CARNEGIE HALL, NEW YORK

The Courtship System of Musical Kindergarten

Mrs. Lillian Courtship Carl, 115 East Ave., Bridgeport, Conn.

When Seeking Information on Musical Educational Opportunities Consult "ETUDE MUSIC MAGAZINE".

Leading Schools and Colleges Carry Announcements on these Pages Regularly.

Leading Schools and Colleges Carry Announcements on these Pages Regularly.

Virgil Conservatory

MRS. A. M. VIRGIL, Director

32nd year begins September 25th, 1922

Unparalleled Success

Virgil Method: Artistic, Reliable, Rapid
The Greatest of All Teaching Methods

Virgil "Tek" 7 $\frac{1}{2}$ Octave Practice Instruments

Two and Four Octave Portable Instruments in Suit Case. Perfect touch. Graded weight

Studies and pieces, grades I to VI

Unequaled for teaching and recitals

The Most Recent Publications

In Book Form of the

Theodore Presser Co.

New and Important Works
A Progressive Musician
Should Know

KINDERGARTEN MATERIAL

CHILD'S FIRST BOOK OF MELODIES

By Willia Edens Honska
Price, 60 cents

This little book is intended as an aid to the teacher in establishing within the child mind, a subconscious feeling for rhythm, harmony and form. It may be used with the very youngest beginners as the melodies are quite simple. Both clefts are introduced from the start.

WRITING BOOK

THE GRANBERRY MUSIC WRITING BOOK

For Developing Sight-reading Through Writing
By George Folsom Granberry
Price, 50 cents

Although it begins with the rudiments, this work progresses further than the ordinary writing book, and is especially valuable as an aid to sight reading for both vocal and instrumental students. The exercises are thorough, space being provided for writing them throughout the whole length of the keyboard.

PIANO STUDIES FOR SPECIAL PURPOSES

PREPARATORY SCHOOL TO THE SONATINA

By Franz T. Lifi Price, 75 cents

Teachers who have had difficulty in holding their pupils' interest when the sonatina was introduced, should give this work a trial. No better introduction to the lighter classes could be found. It may be taken up after the first year of piano study.

PREPARATORY SCHOOL TO BACH

By Franz T. Lifi Price, 75 cents

The performance of modern piano music requires a thorough study of polyphony. As a rule teachers have waited too long before introducing this work. Lifi's Preparatory School to Bach fills an important niche in this line of work and may be used as early as the second grade.

PIANO SOLO

CHILD'S PLAY

Ten Miniatures for the Pianoforte
By George Tompkins Price, 75 cents

Although they are distinctively piano pieces in character, each of these little numbers has verses which may be sung if desired. The texts have been selected from *The Book of Knowledge*. Young students of the first and second grades will take to these pieces readily and practice them with a will.

NUTCRACKER SUITE

(Casse Noisette)

By P. I. Tschakowsky, Op. 71A.
Price, \$1.25

This remarkably successful and tuneful ballet-suit, originally for orchestra, lends itself gratefully to piano transcription and this new arrangement will be a delight to piano players of moderately advanced grade. In addition to being played as pure music most all of the numbers are used for classic and esthetic dancing.

PIANO—FOUR HANDS

ORIGINAL FOUR-HAND PIECES

By Classic and Modern Composers
Price, \$1.25

Every number in this album is an original composition for four hands; there are no arrangements from piano solos or orchestral numbers. Experienced duet players realize the value of this and for advanced performers, music club work, recitals, etc., this book is most heartily recommended. Brahms, Moszkowski, MacDowell, Schyette, Chaminade and others, are among the composers represented.

VOCAL

EIGHT SONGS FROM GREEN TIMBER

Lyrics by Charles O. Roos
Music by Thurlow Lurance
Price, \$1.50

In the valley of the St. Croix River of Wisconsin, Thurlow Lurance, already famous for his wonderful melodies and harmonies in his studies of Indian music, finds a new source of inspiration. His original and colorful music and the poetic texts of Chas. O. Roos make this a most delightful cycle of songs.

CHOIR

CHOIR COLLECTION

By Harry Hale Pike Price, 35 cents

Anthems for junior choirs and for choirs of untrained voices are much in demand. This book of easy, melodious anthems by Mr. Pike is well adapted for such. The incidental solos are short and may even be sung by the parts in unison.

An Opportunity to Ascertain the Real Worth of the Publications of the Theo. Presser Co.

To afford a better opportunity of judging the genuine value of the books listed on this page we will gladly send any of them for examination. To enable our patrons to make a selection of music, we have enclosed covering each of the various classifications. We will gladly send any of these gratis.

Theodore Presser Co.

MUSIC PUBLISHERS AND DEALERS

TALKING MACHINES AND RECORDS

MAIL ORDER MUSIC SUPPLY HOUSE

1710-1712-1714 CHESTNUT STREET
PHILADELPHIA, PA.

PIPE ORGAN

ALBUM OF TRANSCRIPTIONS

And an Original Sonata

By H. J. Stewart Price, \$2.00

None of the transcriptions in this splendid collection will be found in any previously published pipe organ album. They were made especially for this book by Dr. Stewart and have met much success at his California recitals. In addition to the large and varied assortment of transcriptions, a new original sonata has been included. Discriminating organists will welcome this volume as a most valuable addition to their library.

VIOLIN

ENSEMBLE METHOD

For Class Instruction Price, \$1.25

The aim of this book is to provide material for teaching the violin in classes. The exercises are all in three parts of nearly equal difficulty and the class, divided into three sections, should alternate in playing each part, thus doing away with the objectionable designation, first, second and third violins. The three-part harmony is complete and no piano accompaniment is necessary.

ALBUM OF TRANSCRIPTIONS

For Violin and Piano

By Arthur Hartmann Price, \$1.00

These are transcriptions of songs and piano numbers by various composers, Tschakowsky, Fibich, Godefrid, Amari, Rubinstein, Dvorak, Schmitt, Rameau and Grunewald being among those represented. They are interesting and playable, none of the violin parts going beyond the third position. All have been used with much success by Mr. Hartmann in his own recitals.

42 ETUDES OR CAPRICES

For the Violin

By R. Kreutzer Price, 75 cents

This is one of the most important sets of studies for the violin and one, which, at some time or other, must be mastered by every aspiring player. The new edition of this splendid work, recently added to the *Presser Collection*, has been carefully edited and will be found superior in all respects.

LITERATURE

MUSIC AND MORALS

By Rev. H. R. Haves, M. A.
Price, \$2.00

Very few books in the history of the art have had more influence in stimulating an interest in music than this work. It contains over four hundred pages of fascinating reading matter including essays upon musical subjects, biographies of the great masters and an instrumental section in which a chapter on carillons is especially noteworthy. The new edition is a most excellent one.

THEORETICAL

A SYSTEM OF HARMONY

For Teacher and Pupil

By John A. Broekhoven Price, \$1.00

This is a comprehensive work in which the subject is treated in a scholarly manner along the lines of the larger European works. It has been used with much success in conservatory classes both here and abroad. In this new edition there is additional material that greatly enhances the value of the work.

NEW PUBLICATIONS

FOR
PIANO: Solo and Four Hands
VOICE: Solo, Duet and Chorus
VIOLIN—PIPE ORGAN

When Ordering any of these Publications it is only necessary to mention "Presser Catalog" and give number

Any of these new issues cheerfully sent for examination

PIANO SOLOS		
Cat. No.	Gr.	Price
13778 ALKAN, C. V.		
13779 Public Malediction	3½	25
13780 Andante	3½	25
13781 Marche	3½	25
13782 Marche	3½	25
13783 Marche	3½	25
13784 Marche	3½	25
13785 Marche	3½	25
13786 Marche	3½	25
13787 Marche	3½	25
13788 Marche	3½	25
13789 Marche	3½	25
13790 Marche	3½	25
13791 Marche	3½	25
13792 Marche	3½	25
13793 Marche	3½	25
13794 Marche	3½	25
13795 Marche	3½	25
13796 Marche	3½	25
13797 Marche	3½	25
13798 Marche	3½	25
13799 Marche	3½	25
13800 Marche	3½	25
13801 Marche	3½	25
13802 Marche	3½	25
13803 Marche	3½	25
13804 Marche	3½	25
13805 Marche	3½	25
13806 Marche	3½	25
13807 Marche	3½	25
13808 Marche	3½	25
13809 Marche	3½	25
13810 Marche	3½	25
13811 Marche	3½	25
13812 Marche	3½	25
13813 Marche	3½	25
13814 Marche	3½	25
13815 Marche	3½	25
13816 Marche	3½	25
13817 Marche	3½	25
13818 Marche	3½	25
13819 Marche	3½	25
13820 Marche	3½	25
13821 Marche	3½	25
13822 Marche	3½	25
13823 Marche	3½	25
13824 Marche	3½	25
13825 Marche	3½	25
13826 Marche	3½	25
13827 Marche	3½	25
13828 Marche	3½	25
13829 Marche	3½	25
13830 Marche	3½	25
13831 Marche	3½	25
13832 Marche	3½	25
13833 Marche	3½	25
13834 Marche	3½	25
13835 Marche	3½	25
13836 Marche	3½	25
13837 Marche	3½	25
13838 Marche	3½	25
13839 Marche	3½	25
13840 Marche	3½	25
13841 Marche	3½	25
13842 Marche	3½	25
13843 Marche	3½	25
13844 Marche	3½	25
13845 Marche	3½	25
13846 Marche	3½	25
13847 Marche	3½	25
13848 Marche	3½	25
13849 Marche	3½	25
13850 Marche	3½	25
13851 Marche	3½	25
13852 Marche	3½	25
13853 Marche	3½	25
13854 Marche	3½	25
13855 Marche	3½	25
13856 Marche	3½	25
13857 Marche	3½	25
13858 Marche	3½	25
13859 Marche	3½	25
13860 Marche	3½	25
13861 Marche	3½	25
13862 Marche	3½	25
13863 Marche	3½	25
13864 Marche	3½	25
13865 Marche	3½	25
13866 Marche	3½	25
13867 Marche	3½	25
13868 Marche	3½	25
13869 Marche	3½	25
13870 Marche	3½	25
13871 Marche	3½	25
13872 Marche	3½	25
13873 Marche	3½	25
13874 Marche	3½	25
13875 Marche	3½	25
13876 Marche	3½	25
13877 Marche	3½	25
13878 Marche	3½	25
13879 Marche	3½	25
13880 Marche	3½	25
13881 Marche	3½	25
13882 Marche	3½	25
13883 Marche	3½	25
13884 Marche	3½	25
13885 Marche	3½	25
13886 Marche	3½	25
13887 Marche	3½	25
13888 Marche	3½	25
13889 Marche	3½	25
13890 Marche	3½	25
13891 Marche	3½	25
13892 Marche	3½	25
13893 Marche	3½	25
13894 Marche	3½	25
13895 Marche	3½	25
13896 Marche	3½	25
13897 Marche	3½	25
13898 Marche	3½	25
13899 Marche	3½	25
13900 Marche	3½	25
13901 Marche	3½	25
13902 Marche	3½	25
13903 Marche	3½	25
13904 Marche	3½	25
13905 Marche	3½	25
13906 Marche	3½	25
13907 Marche	3½	25
13908 Marche	3½	25
13909 Marche	3½	25
13910 Marche	3½	25
13911 Marche	3½	25
13912 Marche	3½	25
13913 Marche	3½	25
13914 Marche	3½	25
13915 Marche	3½	25
13916 Marche	3½	25
13917 Marche	3½	25
13918 Marche	3½	25
13919 Marche	3½	25
13920 Marche	3½	25
13921 Marche	3½	25
13922 Marche	3½	25
13923 Marche	3½	25
13924 Marche	3½	25
13925 Marche	3½	25
13926 Marche	3½	25
13927 Marche	3½	25
13928 Marche	3½	25
13929 Marche	3½	25
13930 Marche	3½	25
13931 Marche	3½	25
13932 Marche	3½	25
13933 Marche	3½	25
13934 Marche	3½	25
13935 Marche	3½	25
13936 Marche	3½	25
13937 Marche	3½	25
13938 Marche	3½	25
13939 Marche	3½	25
13940 Marche	3½	25
13941 Marche	3½	25
13942 Marche	3½	25
13943 Marche	3½	25
13944 Marche	3½	25
13945 Marche	3½	25
13946 Marche	3½	25
13947 Marche	3½	25
13948 Marche	3½	25
13949 Marche	3½	25
13950 Marche	3½	25
13951 Marche	3½	25
13952 Marche	3½	25
13953 Marche	3½	25
13954 Marche	3½	25
13955 Marche	3½	25
13956 Marche	3½	25
13957 Marche	3½	25
13958 Marche	3½	25
13959 Marche	3½	25
13960 Marche	3½	25
13961 Marche	3½	25
13962 Marche	3½	25
13963 Marche	3½	25
13964 Marche	3½	25
13965 Marche	3½	25
13966 Marche	3½	25
13967 Marche	3½	25
13968 Marche	3½	25
13969 Marche	3½	25
13970 Marche	3½	25
13971 Marche	3½	25
13972 Marche	3½	25
13973 Marche	3½	25
13974 Marche	3½	25
13975 Marche	3½	25
13976 Marche	3½	25
13977 Marche	3½	25
13978 Marche	3½	25
13979 Marche	3½	25
13980 Marche	3½	25
13981 Marche	3½	25
13982 Marche	3½	25
13983 Marche	3½	25
13984 Marche	3½	25
13985 Marche	3½	25
13986 Marche	3½	25
13987 Marche	3½	25
13988 Marche	3½	25
13989 Marche	3½	25
13990 Marche	3½	25
13991 Marche	3½	25
13992 Marche	3½	25
13993 Marche	3½	25
13994 Marche	3½	25
13995 Marche	3½	25
13996 Marche	3½	25
13997 Marche	3½	25
13998 Marche	3½	25
13999 Marche	3½	25
14000 Marche	3½	25

13402	Valze Caprice No. 1	2	50	13367	A Bowl O' Blue, 0-2	
	DIABELLI, A.				VOCAL DUET	
13333	Sonatina, Op. 168, No. 1	2	50		OFFENBACH, J.	
	HORVATH, GEZA				13378	Nigh Jivins (Baccarolle) Sop. and Alto...
13381	Antics, Scherzatto	3	40			
	JOHNSON, WALLACE A.					
13326	Easter Bells, Op. 69, No. 3	2 1/2	25			



AND ALL THE REST OF US

THE flavors imparted by Mother Nature to her products are the most pleasing to the palate. That is one reason why

BAKER'S BREAKFAST COCOA

is universally liked, because it is the *natural flavor* of high grade cocoa beans. No chemicals are used in its manufacture. One never tires of it.

MADE ONLY BY
WALTER BAKER & CO. LTD.

Established 1780

DORCHESTER, MASS.

Booklet of Choice Recipes sent free upon request